



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Photograph by A. Steiner, St. Moritz

The foothills of the Swiss Alps are carpeted with flowers of many patterns and hues, a colorful contrast to the white majestic distant glaciers whose melting streams saunter through woodlands to water the flowering pastures of the valleys

NATURE FORMS and DESIGN



ELEANOR ZEYGLER
Art Instructor,
Agricultural and
Mechanical College
Stillwater, Oklahoma



An abstract arrangement of lines
to form a spot or motif

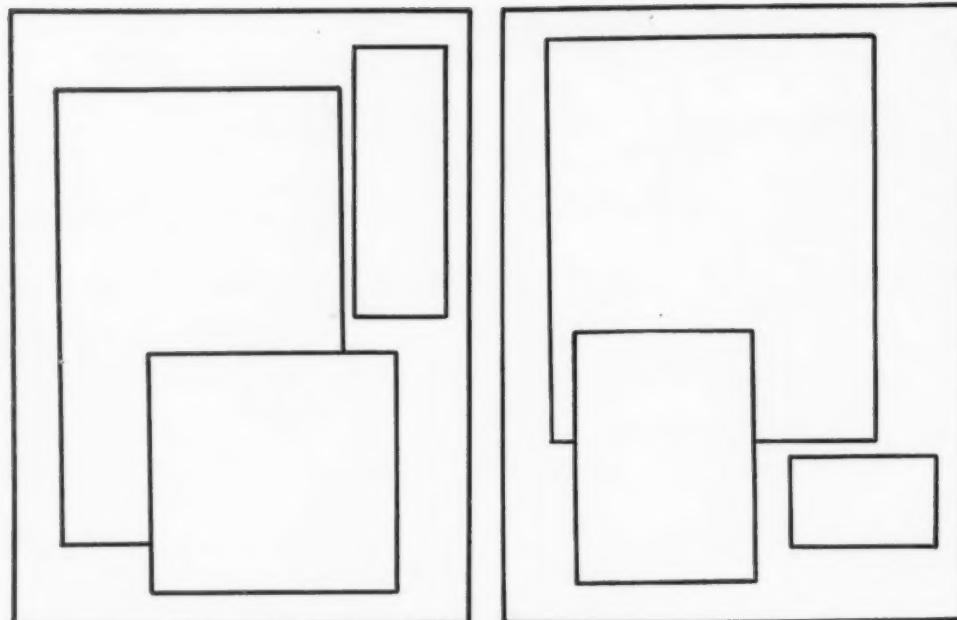


SERIOUS problem confronts the teacher of color and design in colleges where such subjects are offered as service courses. Especially is this true in those sections of the country where the high schools and elementary schools are inadequately equipped to give sound training in art. Such students are apt to be unsure of themselves and artistically inhibited.

• It is necessary to bring to these young college students at least some of the genuine fundamentals of design and color; to show them that these fundamentals occur in all artistic and intellectual processes—music, poetry, architecture, mathematics, drama; to demonstrate that they have an application far beyond the immediate problems given in the classroom, and to thereby slowly introduce these students to an understanding and appreciation of modern art.

• Early in the course, two ideas should be dispelled. First, that artistic effort is an esoteric or magic process; and second, that it consists of imitating or copying naturalistic forms, which is merely an external and objective practice. This is not stated with the wish to discourage accurate draughtsmanship, but to illustrate that an individual interpretation of natural forms is vital to creative work; and that a presentation of only the superficial aspect will lack power and character, and above all, the creative element.

• Introducing color and design to beginning students requires an approach that will eliminate all difficulties of subject matter and drawing, and that will still embody the vital principles of space division,



Overlapping geometric planes placed in a harmonious balance within a given area

balance, variety, and harmony. In short, a problem consisting of an arrangement of various overlapping geometric planes in a given area, with the emphasis on the subdivision of the negative space, as well as the design of the geometric planes themselves. To illustrate this, three rectangles may be placed in a given area so that each differs definitely in proportion and size, and represents respectively, the dominant, subdominant, and subordinate elements. At the same time, stress should also be laid on the subdivision of the negative space, or area which surrounds the rectangles in order that no two adjacent spaces or parallel areas of the same length will be alike.

• The next problem may then become a little more involved, though still retaining simplicity of execution. This time, instead of geometric planes, an arrangement of lines could form an abstract unit or spot within a given area. These lines may be of varying widths and character—vertical, horizontal, diagonal, straight, curved, spiral, angular, wavy, and zigzag. The unit composed of these lines should be a complete organization within itself, having a dominant motif, subdominant, and subordinates. This abstract arrangement may be derived from some simple form such as an egg-beater, a water faucet, or typical leaf and flower motif, the attention of the students being called not only to the lines and their decorative quali-

ty, but also to the necessity for good design of the negative areas between and around the lines.

• With this much experience in design fundamentals behind them, the students may then be given a problem requiring not only more imagination, but more ingenuity in subject, idea, and drawing. For example, in a pierced metal border, rendered in silhouette, the theme might include the various activities of children. The emphasis in this problem might be placed on obtaining a rhythmic, horizontal movement in the border and a good subdivision of the negative area.

• At the conclusion of this problem, it would be well to introduce the students to a technical study of color theory. Such a study could only be a résumé and could include only the most elementary aspects. However, a number of plates demonstrating the hues of the color system at their highest intensity; the values; the hues rendered at a specified intensity and value; and one or more hues carried through all

(Continued on page 7-a)

A problem requiring more ingenuity in subject and drawing, adaptable to pierced metal border, or a silhouette rendering





Two subjects done in monotype by William S. Rice and explained in the accompanying article. One done with lithographic crayon pencil, the lower subject is painted on the metal plate with brush and black paint

MAKING A MONOTYPE

WILLIAM S. RICE, Head of Art Department
Castlemont High School, Oakland, California



HE encyclopedia tells us that "a monotype is a unique print, taken either by passing a metal plate on which the picture has been done through a printing press, like an etching or engraving, or by hand-rubbing like a woodcut, or better still, by rubbing with a spoon or an ivory paper knife. Since only one print, though sometimes a second, but fainter, can be made from the painted plate, the name 'monotype' has been given to the process."

- A monotype somewhat resembles a mezzotint in effect, with the rich, velvety blacks and subtle half tones peculiar to that medium. To insure a successful print it must be transferred from the plate to the paper while the paint is still wet.

- Artists who do not take the monotype process seriously regard it as "an artistic plaything." Those artists, however, who have taken it seriously, have produced some beautiful and individual works of art which find their way into print exhibitions and portfolios of the collector.

- Once anyone gets started in making prints by this method, it will not be long before he becomes an enthusiastic monotypist. The student's interest will determine whether the art is a mere amusement or a means of artistic expression equal to painting on canvas or paper.

- Monotyping may be made an amusing means of entertainment at social gatherings regardless of lack of talent or artistic background of the participants. The materials necessary for carrying on this fascinating art are neither numerous nor very expensive. The first item of equipment is the press. For this, if one does not possess one, an ordinary clothes wringer gives excellent results.

- The next important item is the plate on which to make the painting. For this, I have tried various materials with success, ranging from a copper plate to zinc, tin, ground glass, and celluloid. Ground glass has a very delightful surface to work on but it sometimes has the disadvantage of cracking while passing through the rollers. The next best material is a sheet of "frosted" celluloid, similar in texture to ground glass, just as transparent, but unbreakable. A grained zinc plate such as lithographers use is also useful. Glass and celluloid make the work easier because they are both transparent and therefore the sketch may be laid underneath and easily traced.

- A tube of ivory black oil paint or of block printing ink will answer for the paint. Linseed oil is used for thinning the paint. A dauber is made by tying up



Two more monotype subjects by William S. Rice, the "Moonlight" in paint, the "Willow Trees" in lithographic pencil



Different block-print methods of doing the same subject. Clipped from lesson sheets by Lawson P. Cooper, described in his article on Linoleum Prints



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Students aquatint prints of decorative nature subjects. A simplified print process described in this issue by Pedro J. Lemos

some cotton inside a piece of silk cloth, shaping it somewhat like a powder puff.

- Some bristle brushes and a small sable about No. 3 or No. 4, a few sharpened match sticks (or the ends of the brush handles may be sharpened) are to be used for taking out light lines and areas.

- The paper to be used is a matter of personal choice, and may be varied to suit the subject. The Japanese papers are the most sensitive and reproduce best the technique of the painting. Choose a quality not too thin and having a "toothy" surface. Japanese papers may be had but for experimenting, others less difficult to obtain may be substituted such as newsprint, manila, or ordinary drawing paper.

- A tin tray to be used for moistening your paper with clear water is a useful requisition. Plenty of rags and a bottle of kerosene for cleaning purposes are also necessary.

- To make the monotype, proceed as follows: Dampen the paper which is cut into convenient sizes somewhat larger than your plate. Let the paper soak for half an hour or more. (Japanese papers merely require a dipping and then placing between blotters.) After removing the paper from the tray, press it between blotters or cut newspaper to absorb the superfluous water. The paper should be evenly damp, but not shiny wet, when ready for printing.

- While you are soaking the paper you may prepare the celluloid plate for the painting. Squeeze out a small quantity of black paint on a piece of glass or a dinner plate. Mix a few drops of linseed oil with the paint with a palette knife (or a table knife may be substituted). Spread the paint evenly over the celluloid plate with a bristle brush—a flat one is preferred. Then take your dauber and pad the painted surface of the celluloid plate evenly all over

until a thin film of paint is left on it. This tint will serve as the middle tone for your picture or design. The next procedure is to take a soft cotton rag or tuft of cotton and wipe out such passages as a moon, ripples, clouds, or snow. Sharpened sticks may be used for white lines as twigs, grasses, ripples, etc. No white paint is used whatsoever, in making monotypes. A clean wipe of the rag or cotton will result in white lines and tones. With less pressure of the rag or cotton a grayer white tone will result.

- Next the dark tones and accents are painted in with the small No. 3 sable brush using the black paint with little or no oil added. When the plate is completely wiped, daubed, and painted, it is ready for printing.

- You will now take a sheet of heavy pasteboard about 9 by 24 inches and bend it in the middle like a book cover. Next lay the plate face up inside this "kit" or "jacket" and lay carefully a moistened sheet of paper next the painted plate, a few sheets of newspaper or a blotter on top of the moistened sheet, and the plate is ready for the "press."

- Screw the rollers of the wringer fairly tight to receive the cardboard kit and run the hinged end foremost through the wringer "press."

- Open up the cardboard kit and gently "peel" the proof from the plate and the result is a monotype.

- The first appearance of the print is always a big surprise since the result is more or less accidental and the picture always comes out in the reverse. Then, too, a certain "quality" of the paint is developed which is different from the original painting and which is peculiar to the monotype medium.

- Most persons think of a monotype as the product of oil painting but a drawing pure and simple may be monographed. If made with a lithographic crayon

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MAKING A LINOLEUM PRINT

LAWSON PENDLETON COOPER, M.A.
Riverside Junior College, Riverside, Calif.



LOCK printing with linoleum is an excellent medium around which to build the modern art course. It demands disciplined progress from the simple to the more difficult. It gives the student something solid to bite into. It offers technical difficulties of medium and tools with endless possibilities. It can be used in exploring every field from decorative design to landscape and, finally, it is no mere fad. It may achieve genuine results in the realm of real art.

- Linoleum should be thought of as one of the printing arts. Its chief importance and fascination comes through the fact that many copies of such a print can be made. A course built around block printing leads either to the fine arts or to commercial art and illustration. And since it is a printing art it has definite social implications. When a student makes one drawing, he puts it away in his portfolio, but when he makes a block print he may have twenty or a hundred copies which many people may see.

- Making an illustration for the student paper or annual is a different thing from getting problem number ten finished by Friday. With such a problem before him, the student faces a real life situation. There is a need for this artistic effort, and he must meet that need.

- A good place to start is to teach the possibilities of the medium of linoleum. For my own classes I have made sheets of little prints, showing the different techniques—white line, black line, simple areas of black and white, various textures and combinations of textures that give a scale of values. Like color, the range should be limited. You do not throw all of your colors on the canvas at once, and you do not use all the possibilities of your linoleum at once.

- There are certain conventions in print making that may as well be taught, rather than allowing the student to waste time in trial and error. Nevertheless, the aim should be to help each individual student to find the style that is suitable to what he wishes to express.

- The possibilities of the linoleum are the possibilities of the tools. The tools make certain kinds of cuts, and these kinds of cuts should be utilized, not avoided. One of the commonest mistakes of the beginner is to try to make the print look like something else—a silhouette cut-out or a photograph.

- In making a print of a landscape it is quite impossible to convey the shapes and colors of nature to the block. The purpose, instead, should be to make use of the symbols suitable to the medium that convey the meaning of nature.



The LIGHT BACKGROUND



The GRAY BACKGROUND



The DARK BACKGROUND



The AQUATINT PLATE
THE DARK BACKGROUND
PRINT

Aquatint students' "tryouts" with different light and dark arrangements to find preferred result for the aquatint subject

● After the first few blocks in black and white the student will discover his need for more direct observation of nature. Landscape studies should be made and remade until they have that integrated look that makes them a composition, not merely a picture. For myself, I prefer to work in pencil for black and white blocks, or in water color if I am going to make a color block.

● If the linoleum is dark it should have a thin coat of poster paint rubbed into it, and then the drawing can be traced onto this surface. It is a good plan to work out the dark and light areas on the block with ink and brush.

● In making a three-color print, make first a color sketch, limiting it to black and two colors. The two colors may be combined for a third color, and may be printed under the black, either separately or alone, though this effect cannot be represented well in the sketch. Next, cut the black block, which will be the key block. When this is cut, make offset impressions from the key block onto the two blank pieces of linoleum. This is done by printing from the black block onto a piece of slick, non-absorbent paper, and then transferring the ink from the paper onto the uncut blocks of linoleum.

● Now you have an exact guide on the two blank blocks, and will have no difficulty in making the three separate prints come together.

● Next paint your two colors on a proof taken from the black block, and then trace the areas of these colors onto the blank blocks, which now show the impression of the black in reverse. It will be a simple matter to cut away all but the areas of the two additional colors on the two remaining blocks.

● In my example you will see how the separate blocks are made, and how much they may underlie each other, in order to give richness to the final effect.

● Many teachers experience disappointment in block printing because they have little knowledge of printing. Unless well made prints are possible, the student is not encouraged to go ahead. A friendly print shop in the school is an asset to the art department, but perfectly good impressions can be made with no regular printing equipment.

● Absolutely essential are printing inks; a soft brayer for inking, preferably the type used in print shops; proper paper; a proof-planer and mallet, or some other means of pressing the paper to the block. I prefer a slow-drying ink, such as proofing ink, though almost any printing ink will do. The brayer is composition, not rubber. The paper that works best outside of a regular press is what printers call dry proof paper, though any light paper will do. Rice paper gets excellent results. Ordinary newsprint is first rate, until it begins to turn brown with age. If heavy paper must be used it is sometimes wise to dampen it, as the old time printers used to do in their hand presses, and as is still done in printing an etching.

(Continued on page 9-a)

MAKING AN AQUATINT PRINT

PEDRO J. LEMOS, Stanford University, Calif.
Editor, *School Arts Magazine*



HEN the night sentry in old Bavaria noticed a rust eaten pattern on his musket barrel and, by rubbing ink into the corrosion and pressing paper onto it secured a print, he changed the art of engraving from lines to the use of shades. Tonal qualities of all degrees became possible and textures rough or smooth were achieved, so smooth as to appear like a water color wash—therefore the name aqua-tint or water-color-like-tint. In fact, kept as a secret for years, it was used to imitate water color effects.

● Until recently aquatint for etchings or for print making was seldom used, being considered difficult and intricate. However, those who take it up have found it just as simple as etching with line and as an addition it often simplifies etching.

● Many of the etching processes have been shrouded in mysteries of certain inks, or special papers, or imported oils but all that is needed to overcome any failures is a little "stickability" or perseverance. I can assure anyone that the full moon or the changing of the tides does not affect the making of a good print. There are always those who approach craftsmanship with trembling and fear, and those who like to make a "rigmarole" ceremony of any job, but I am going to describe herewith the simplest way I know of making an aquatint, and those who care to may add such other flourishes or incantations as they wish.

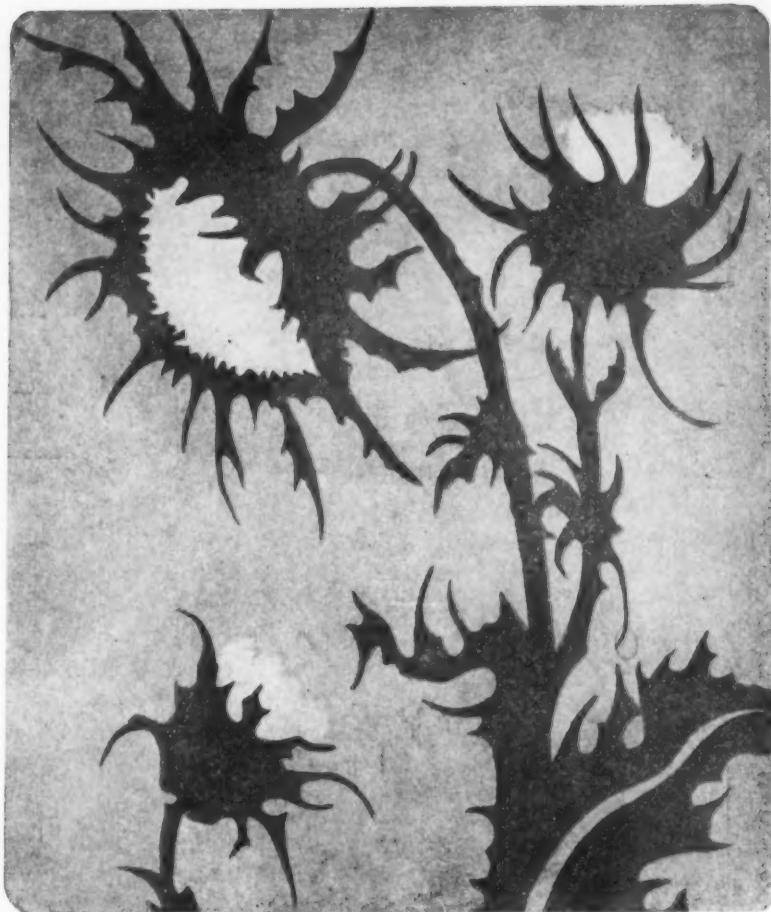
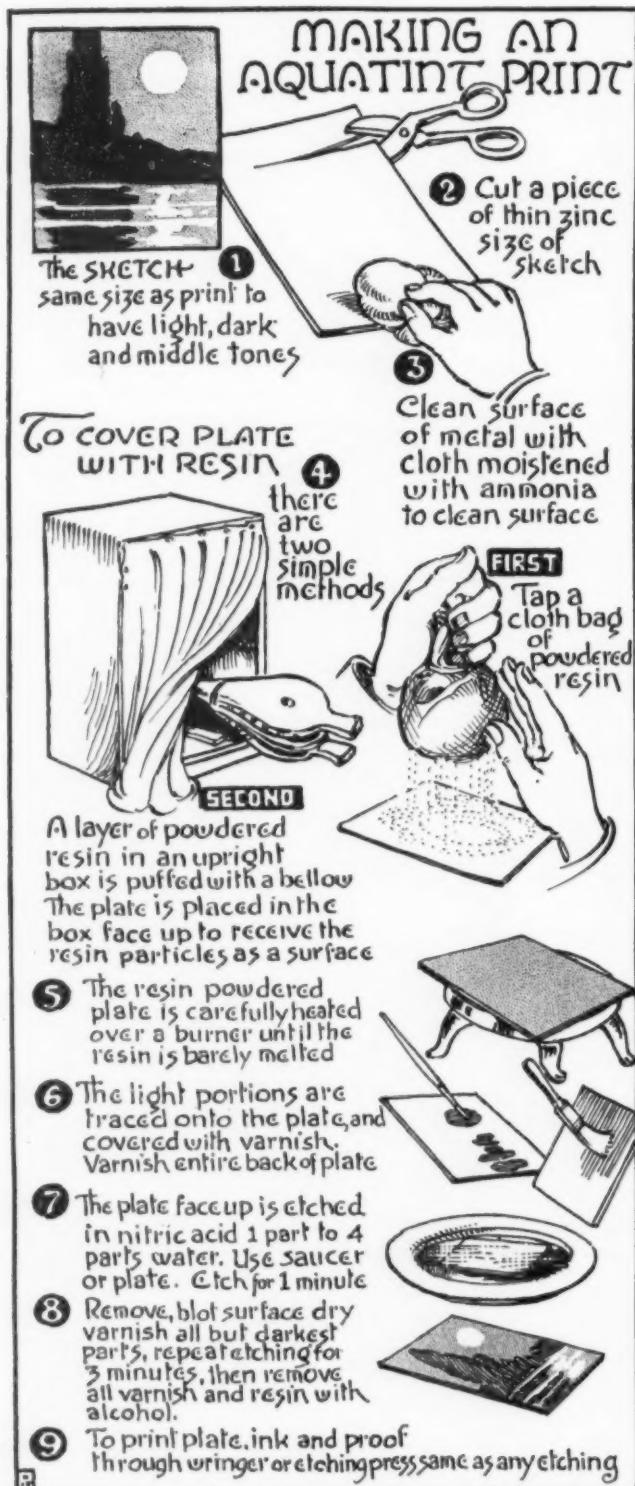
● *First.* A subject for aquatint should be planned in definite tonal steps. Graduating shades may be achieved later but not by the beginner. Therefore, the sketch should be made in definite shades, preferably three steps of white, black, and middle shade, and made the same size as the print is to be.

● *Second.* A piece of thin zinc, about 20 or 24 gauge, such as may be secured at a plumbing shop, should be cut the size of the sketch. The surface should be thoroughly cleaned with a little ammonia on a cloth, or a damp cloth and a little whiting. The back of the plate should be covered with a coat of quick drying varnish.

● *Third.* A box about 2 feet high and 1 to 2 feet through is used for the powdered resin, with which the plate is to be covered. The box, upright in position, has the long side open with a cloth hanging over the opening, the powdered resin is placed on the floor of the box and two small blocks of wood are placed in the bottom on which to place the plate face upward on the blocks. The powdered resin is made by buying regular lump resin and pounding it in a cloth with a hammer or block of wood until it is pul-

verized. It should not be too fine in granules as granules of varying size are preferred.

• **Fourth.** With the use of bellows the resin dust is disturbed into a cloud of dust. This is done by pulling the cloth over the opening, inserting the bellows tip on the floor of the box, and puffing the resin dust. If a coarse texture of shade is wanted in the final print, the plate should be placed immediately in the box, resting it on the two blocks of wood. If a fine tonal quality is wanted a half minute will permit the heavier particles to fall, leaving only the finer dust floating. At the end of a minute remove the plate, carefully avoiding touching the surface, and place the plate carefully, slowly on a gas or electric plate and heat until a little smoke skims the surface. This indicates that the resin has been melted and is no longer free dust but melted particles of resin or varnish specks.



Printing an aquatint subject with an etching ink with more linseed oil in it produces a result as charming as a Japanese print

• **Fifth.** The white portions of the subject are now traced carefully with carbon paper, and these portions covered with a quick-drying varnish. The plate is now ready for the etching.

• **Sixth.** A porcelain dish, saucer, or any acid-proof tray is used for etching. One part nitric acid to five parts water is used, the water is poured first and the acid into the water. The plate is slipped into the solution which should entirely cover the plate. The plate should remain for one minute, be removed and rinsed in clear water, blotted, dried, and then the middle tones are traced and covered with varnish. The plate is then returned to the acid and the second etching should be for three minutes. This will finish the etching as the two tones are etched, the white part remaining unetched. The etching solution is poured out of doors somewhere, never down the plumbing. The varnished parts on the surface of the plate and the resin surface is removed with alcohol and cloth.

• **Seventh.** The proofing of an aquatint is the same as proofing any etching, only easier. Thick ink or the use of more linseed oil will result in varying qualities. A little experimenting will develop many possibilities.

• **Suggestions.** A strip of metal may be made into a key chart of tonal gradations. Cover the metal with resin, burn it in and expose it to the etching solution, covering a small section after the first minute, repeating the etching steps until ten different gradations are secured. This plate and a proof of it can serve as a guide to your further aquatint etching.

• Copper may be used and etched in perchloride of iron, a solution secured at any photo-engravers. Two little blocks of wood with slits to hold the plate upside down in the tray, one-quarter-inch space between the bottom of the tray will result in even etching. There will be no need of a hydrochloric solution to remove any oxide layer as described in a recent book on aquatint if the upside down etching is done, using the wooden block with slits.

WATER COLOR PAINTING at the PLAY LEVEL

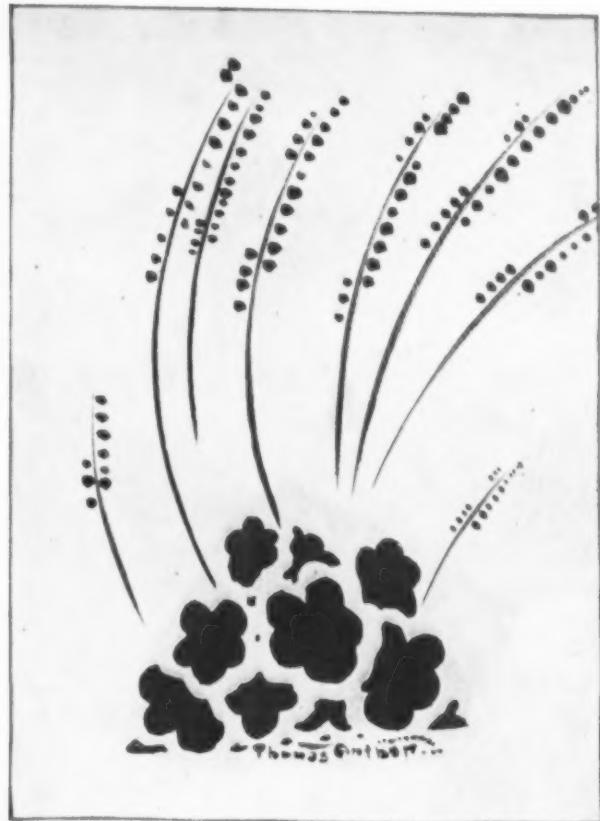
FLORENCE KENNARD, Wooster, Ohio



Y STUDENTS in design and drawing wanted a class in water color painting. They petitioned for it and got it. The fact that I was dealing with eager students sent us off on a good start.

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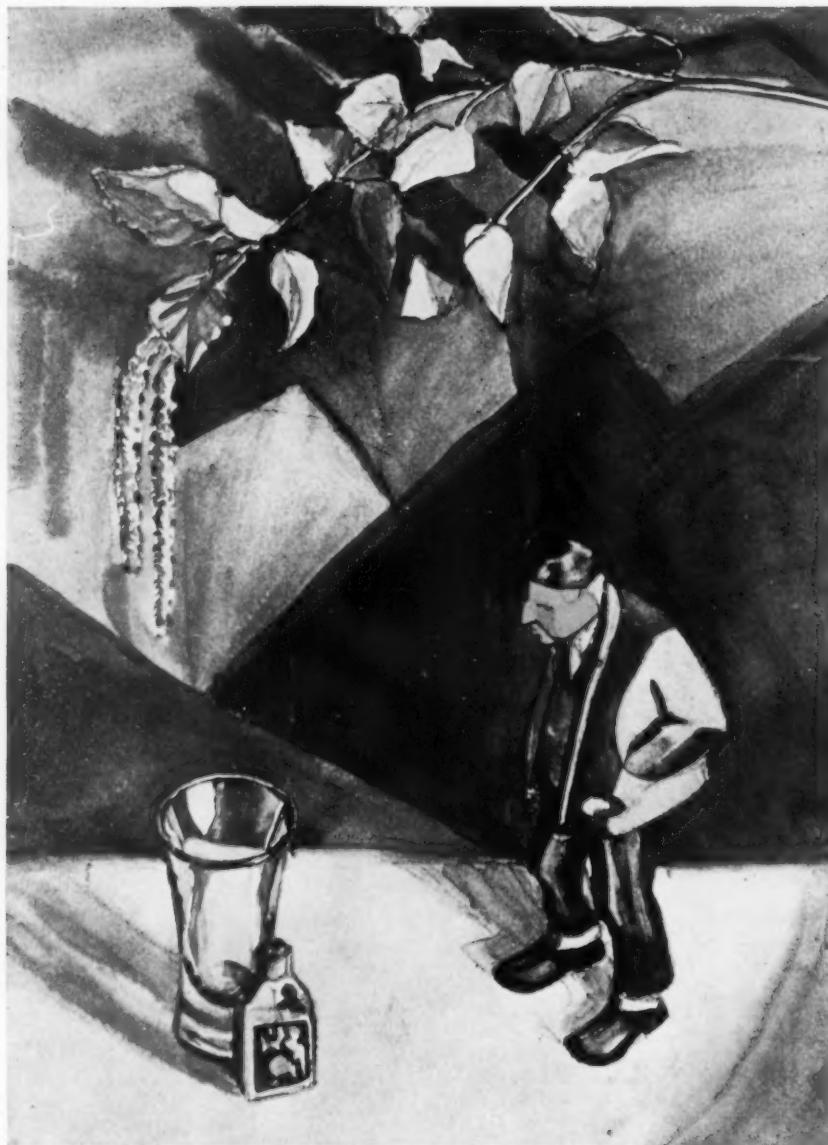
• The students knew nothing of the technique of water color painting. Since water color technique presents unique difficulties, to start the students immediately painting still life in water colors seemed to me the surest way of dampening their ardor. So I planned something that they could do with pleasing results. The results (that is, the paintings) were even better than I had anticipated and the students were encouraged and enthusiastic. The paintings, from the teacher's standpoint, were not, however, the primary objective. Rather, the teacher's aim was to develop a brush technique that was easy and free. Brush practice may be simply making strokes up and down—curved and straight. Or, the brush practice may be done charmingly with a remembrance of the principles of design. We chose to do our practice in as charming a manner as possible. Japanese and other brush drawings of flowers and



grasses were posted and studied briefly before we began our work. What seems to me a very important point, our work was done on the play level. With free brush strokes the students started making brush drawings of flowers and grasses or any imaginary thing. The work was entirely free expression—creative expression.

• I stood ready with a pack of paper. As soon as a student briefly expressed one idea the paper was taken away and a fresh sheet of paper placed before him. This was important. There was no opportunity for "working over." Free brush work, free expression, quick creative work going from one idea to another, building on ideas learned, made for rapid progress. During this first lesson several very delightful paintings materialized.

• The second lesson was also free brush work. But in this lesson we expanded our work to include graded washes. I showed the students how to make a graded wash by making a wide stroke with the brush loaded with water and color and making the second stroke so close to the edge of the first stroke that there was a blending of tone. Then the students began their free expression work. They used the simple brush strokes of the previous lesson in combination with graded washes. A single yellow rose in a vase before the class offered an inspiration to some members of



All the subjects in the play level water color class were done with free brush strokes. The subjects could be flowers or grasses or any imaginary thing. There was no opportunity for "working over." In the second lesson the students were shown how to make graded washes, using the previous free brush strokes in combination with graded washes. The free brush work done at the beginning influenced all their later work

ANNOUNCING

the class, but there was no attempt at representation. Other students needed no outside inspiration. Creations simply flowed from their brushes. Again we worked quickly. Painted papers were quickly replaced with fresh sheets. During the two-hour class period each student used from six to eight sheets of paper. This may have seemed wasteful from the standpoint of material used but the fresh creative results fully justified any amount of material cost.

• The third lesson was representative and was rather a jolt to the students. They found it hard but, nevertheless, knowing how to use the brush freely in strokes and washes was a great help. The chief difficulty seemed to be in seeing color. Colors in the light were painted in a gaudy and glaring manner. Colors in the shade were muddy and ugly. I realized the students needed to see colors. So I planned a lesson in which the colors were very difficult to see.

• The difficult composition was made up of pussy willows, a silver box, a string of pearls and a background part gray and part white. A black compact offered a chance for contrast of tone. In these locally neutral tones we searched for color. The students were thrilled when they actually saw lavenders and blues and pale greens in the pussy willows and when they saw all sorts of beautiful reflected

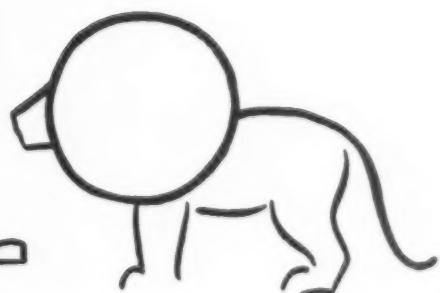
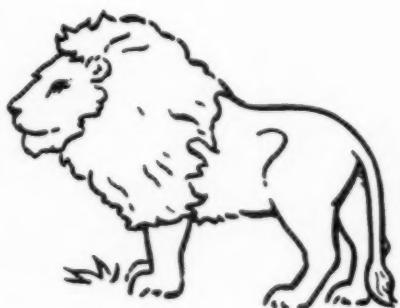
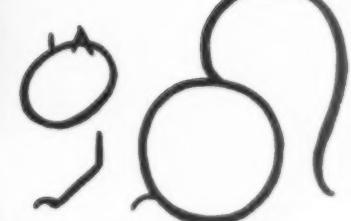
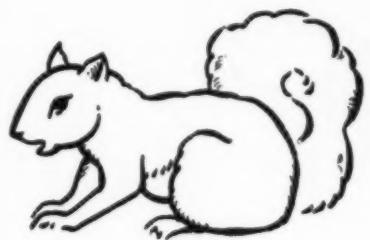
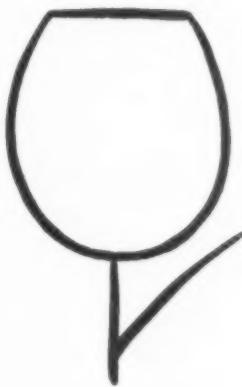
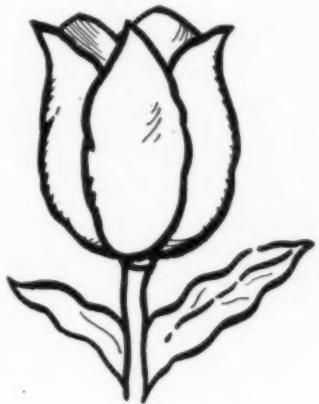
colors in the silver box. Had we, at this stage, used objects of brilliant local color the students would not have learned how to search for colors brought out by the effects of light.

• We make use of a lighting system which is very helpful in discovering the effects of light on local color and in bringing out the third dimension of our models. We set up the models in a box-like affair that has a very strong electric light set at one side of the box. Daylight on the model is a minus quantity but this electric light reveals such colors as bright vermillion in the brown twigs and bud coverings of the pussy willows. In fact, all color is much more emphatic and interesting.

• Since our pussy willow lesson the students have been increasingly more adept at discovering color. The paintings, as a result, have been increasingly more interesting and attractive. (Cont. on page 9-a)

ANNOUNCING TEN SUBJECTS FOR NEXT YEAR'S SCHOOL ARTS

September ... The Holidays	December ... Folk Arts	April Home and Costume
October School Programs	January Book and Advertising	May Child Art
November ... School Artcraft	February ... Drawing and Painting	June Outdoor Art
	March Design and Decoration	

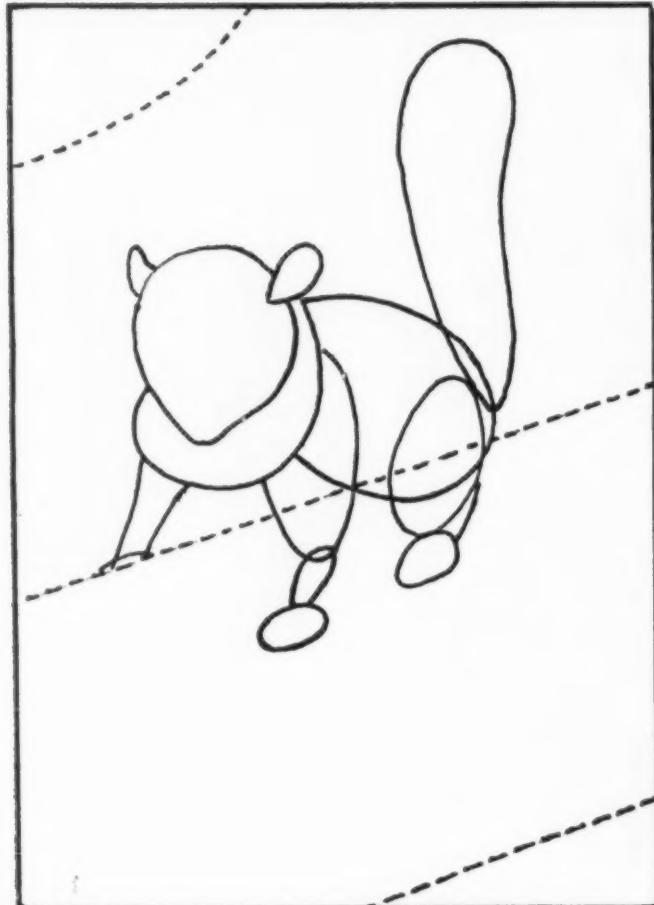


1

3

2

FROM NATURE TO DESIGN



THE SHAPES



THE GUIDE LINES



FIRST INK LINES

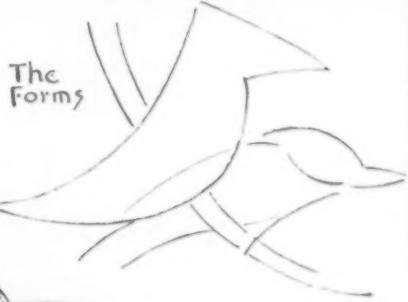


COMPLETED

Harriet Weaver illustrates her working steps when drawing her forest creatures for which she has become so well known



THE SUBJECT,
used as suggestion
for interpretations



ACCENTED
LINE and DOT
METHOD



STIPPLE
SHADOW
METHOD

The alert
illustrator
must keep
up-to-date,
as acceptable
renderings
for publicly
work change
often.



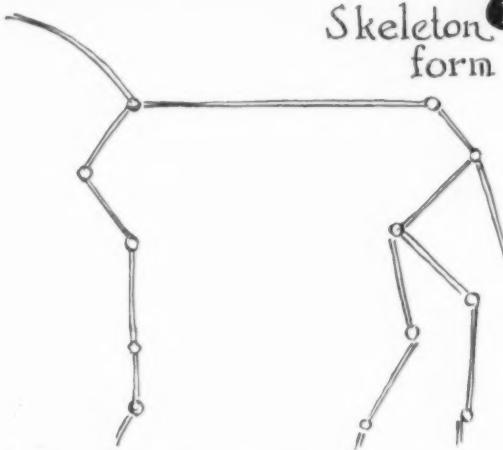
PEN LINE
and BRUSH
BLACK
METHOD

Varied
renderings
stimulate
creative
expression
and
develop
illustration
ability

Pedro J. Lemos

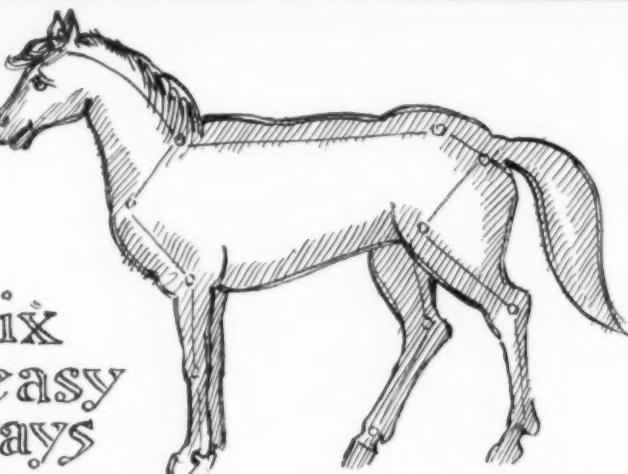
Musicians are either composers or interpretive artists. As a parallel, art students cannot all be successful original composers as painters or illustrators, but there are many needs for interpreters of many subjects in illustration and commercial art. Many interpreters or "renderers" have found their work to be a "stepping stone" to the doing of original work

Skeleton form ①



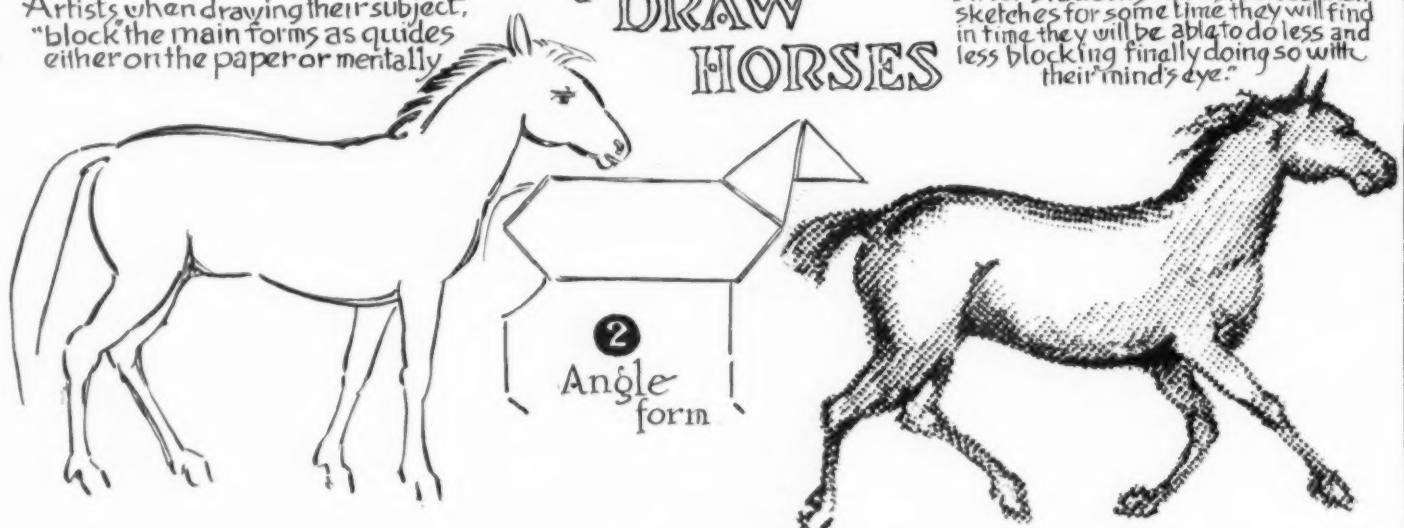
Artists when drawing their subject, "block" the main forms as quides either on the paper or mentally

Six
easy
ways
to DRAW
HORSES



After students have blocked their sketches for some time they will find in time they will be able to do less and less blocking finally doing so with their mind's eye.

② Angle form



Chain form ③

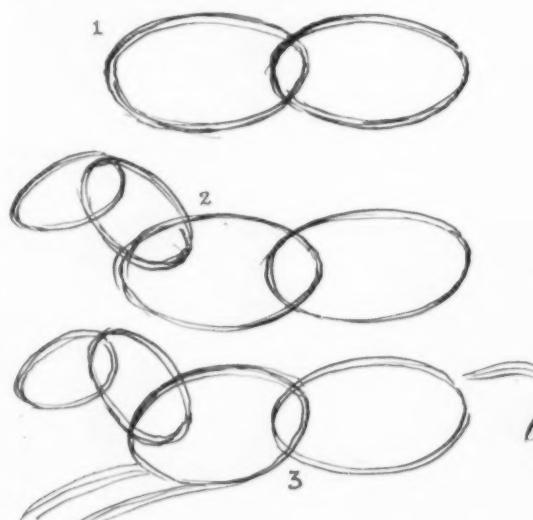
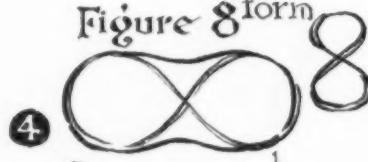


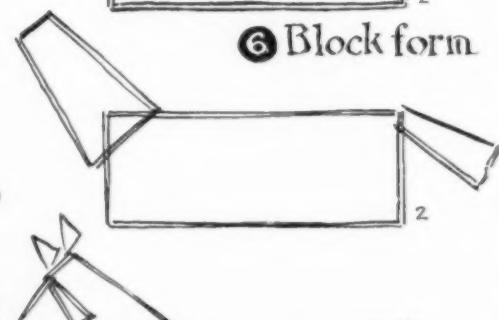
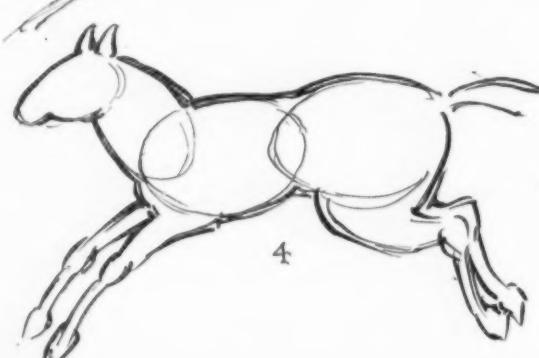
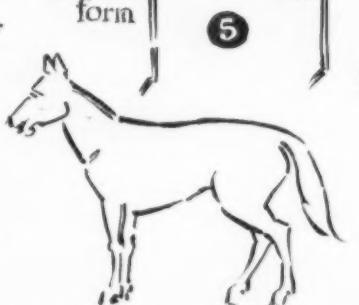
Figure 8 form



⑥ Block form

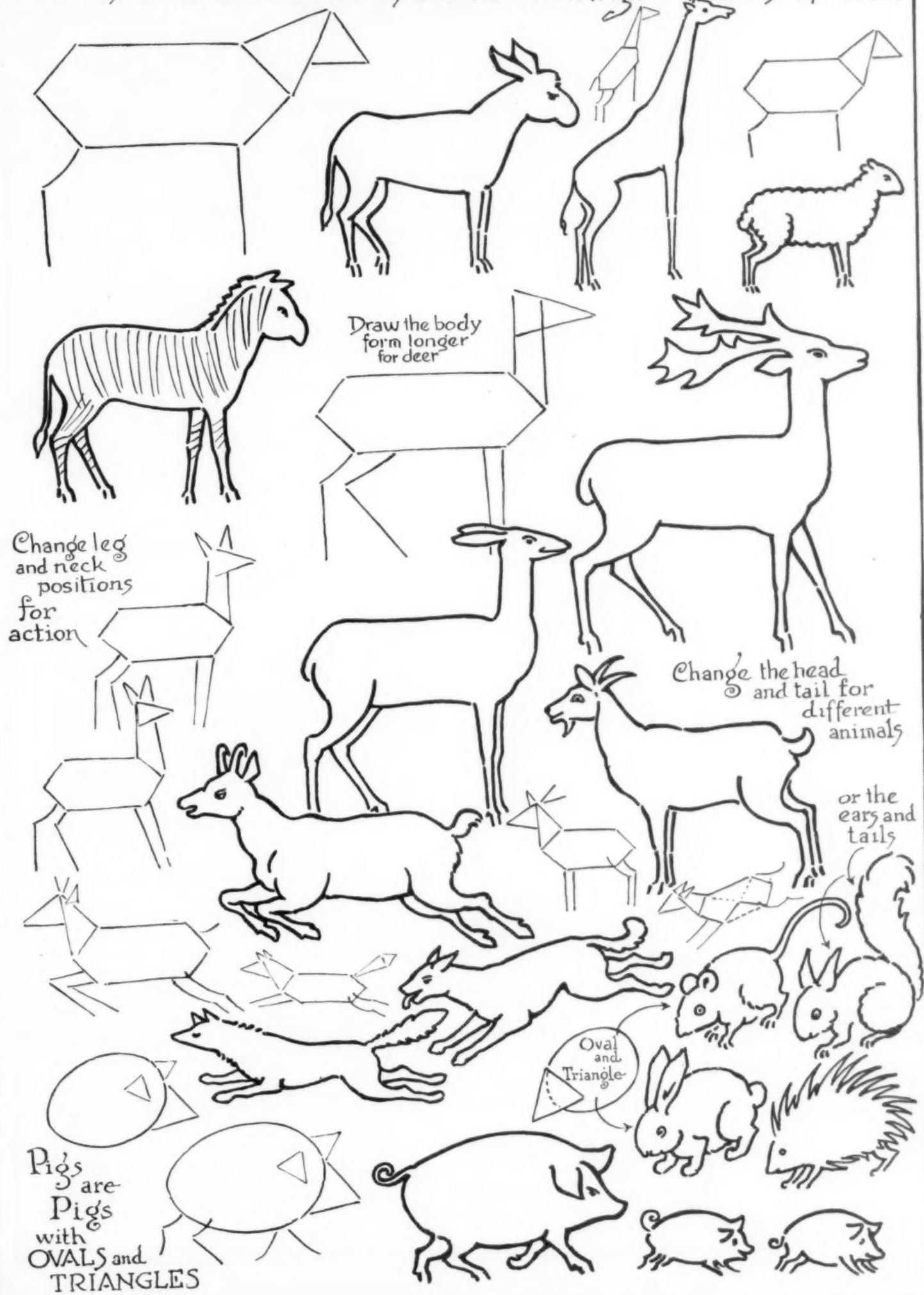


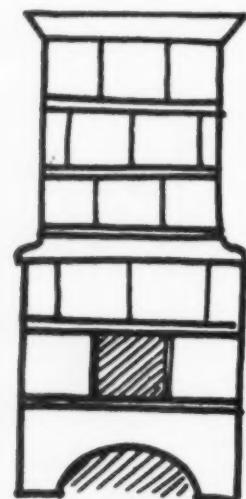
Frame form



All complicated subjects reduced to simple forms simplifies drawing.

With this ANGLE FORM many animal drawings are simplified

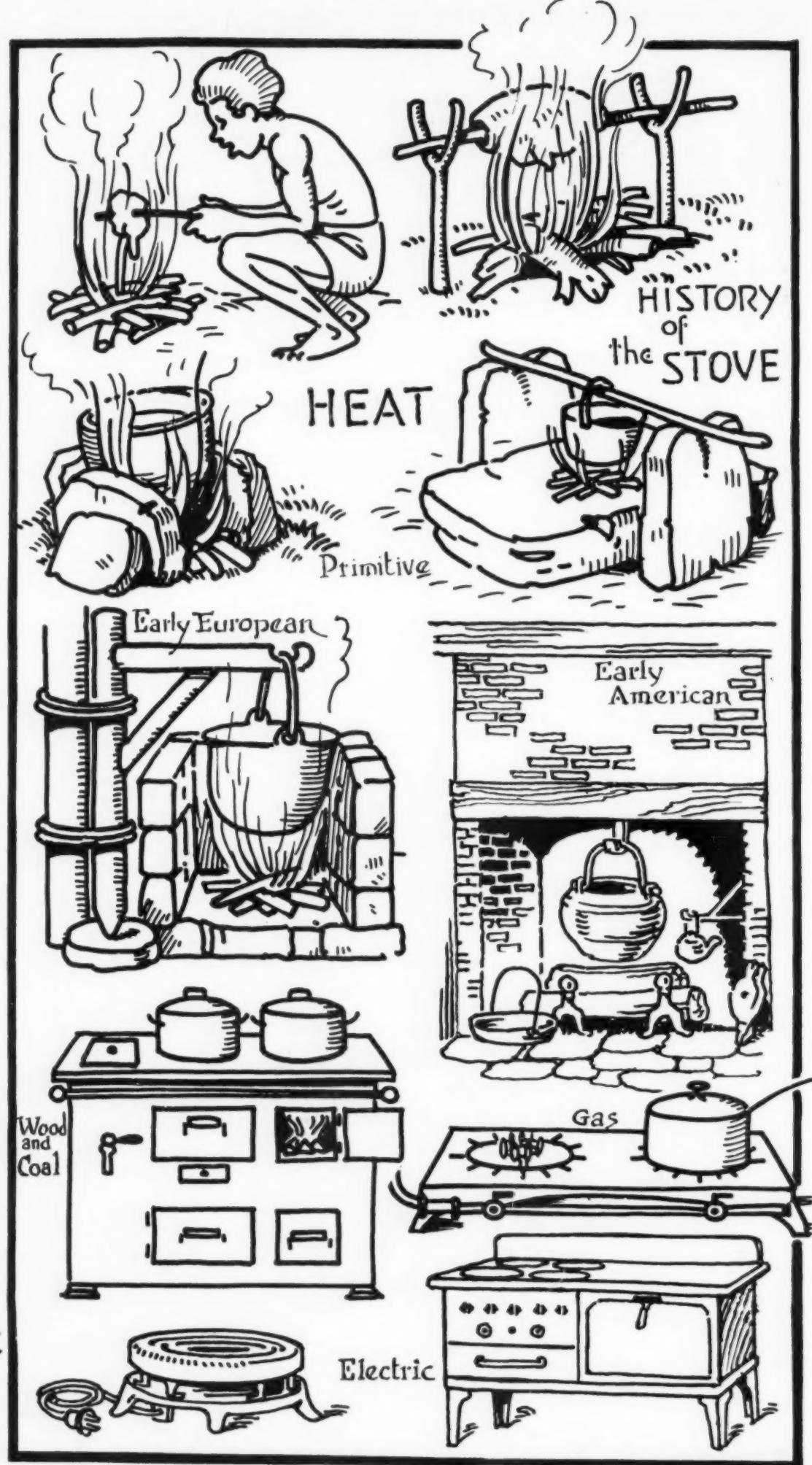




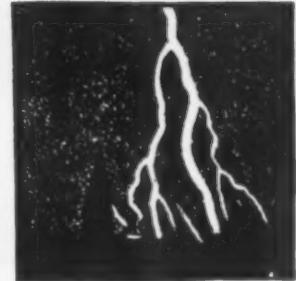
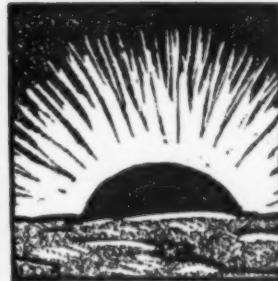
Tile Oven
Europe



Pueblo
Indian
Fireplace



The story of heat and cooking is a subject of great interest to pupils when art is connected with it, even for classes other than the domestic science classes



NATURE LIGHTS

The medieval fireplace



with two metal cups one for oil, other for water



The guest arrives with Lighted Torch

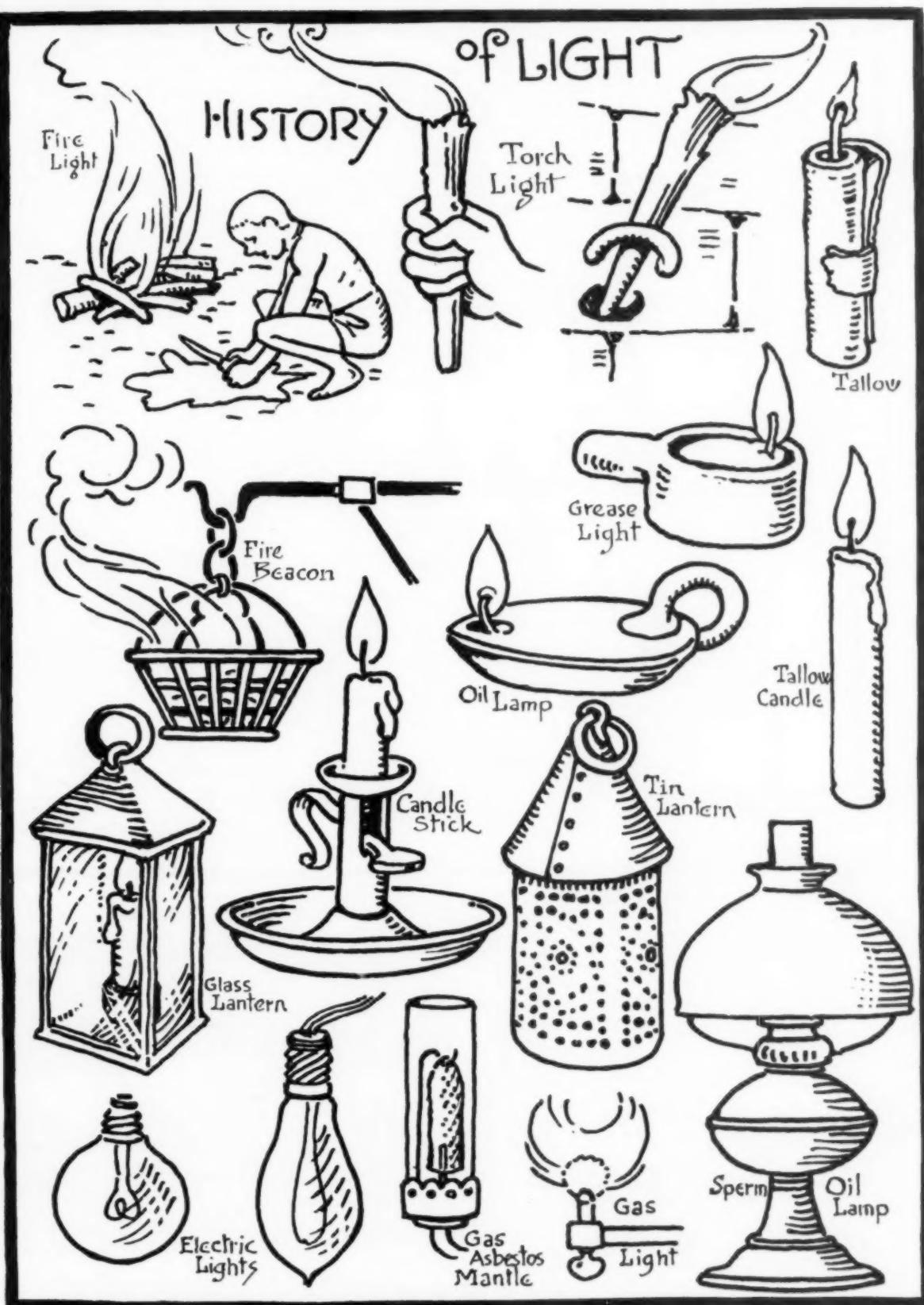


Torch is extinguished in the water

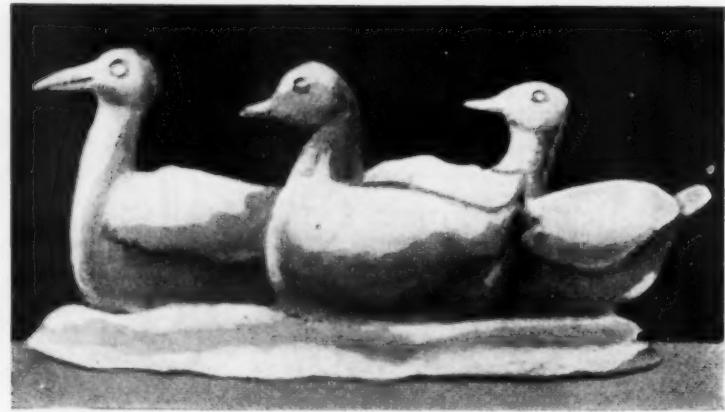
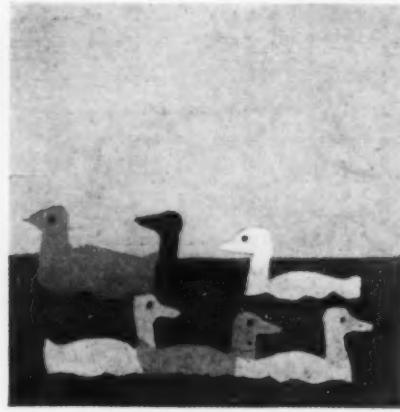
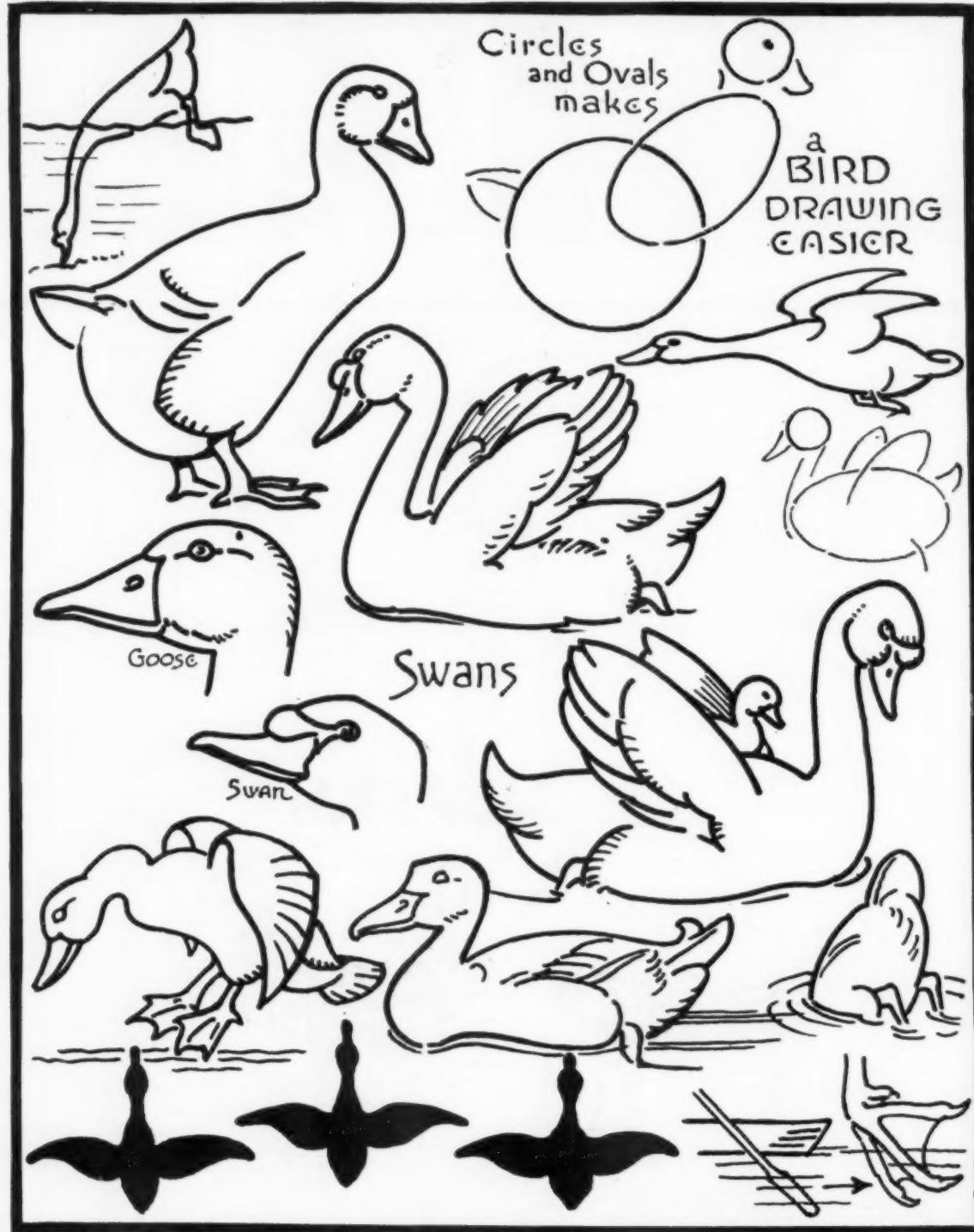
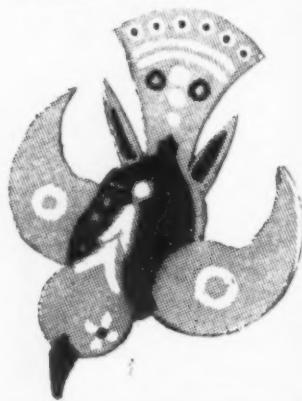
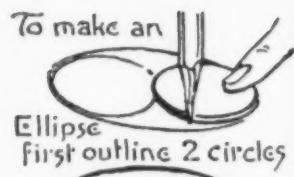


and left by the hearth

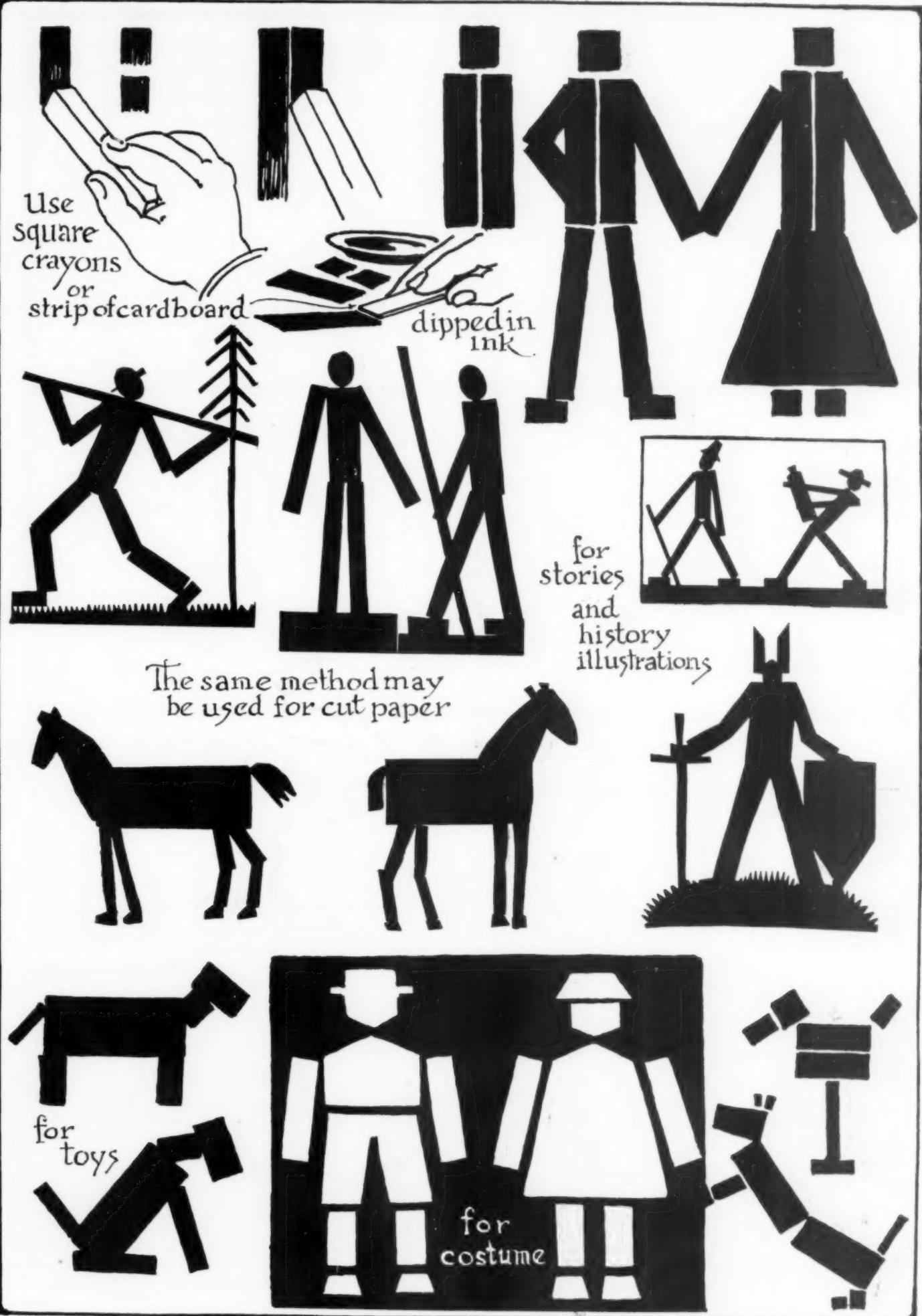
When leaving the torch is dipped in the oil, ignited by touching the fire



History of Light as a social activity subject should also include the simple design of electric lights toward teaching better lighting fixtures for home life



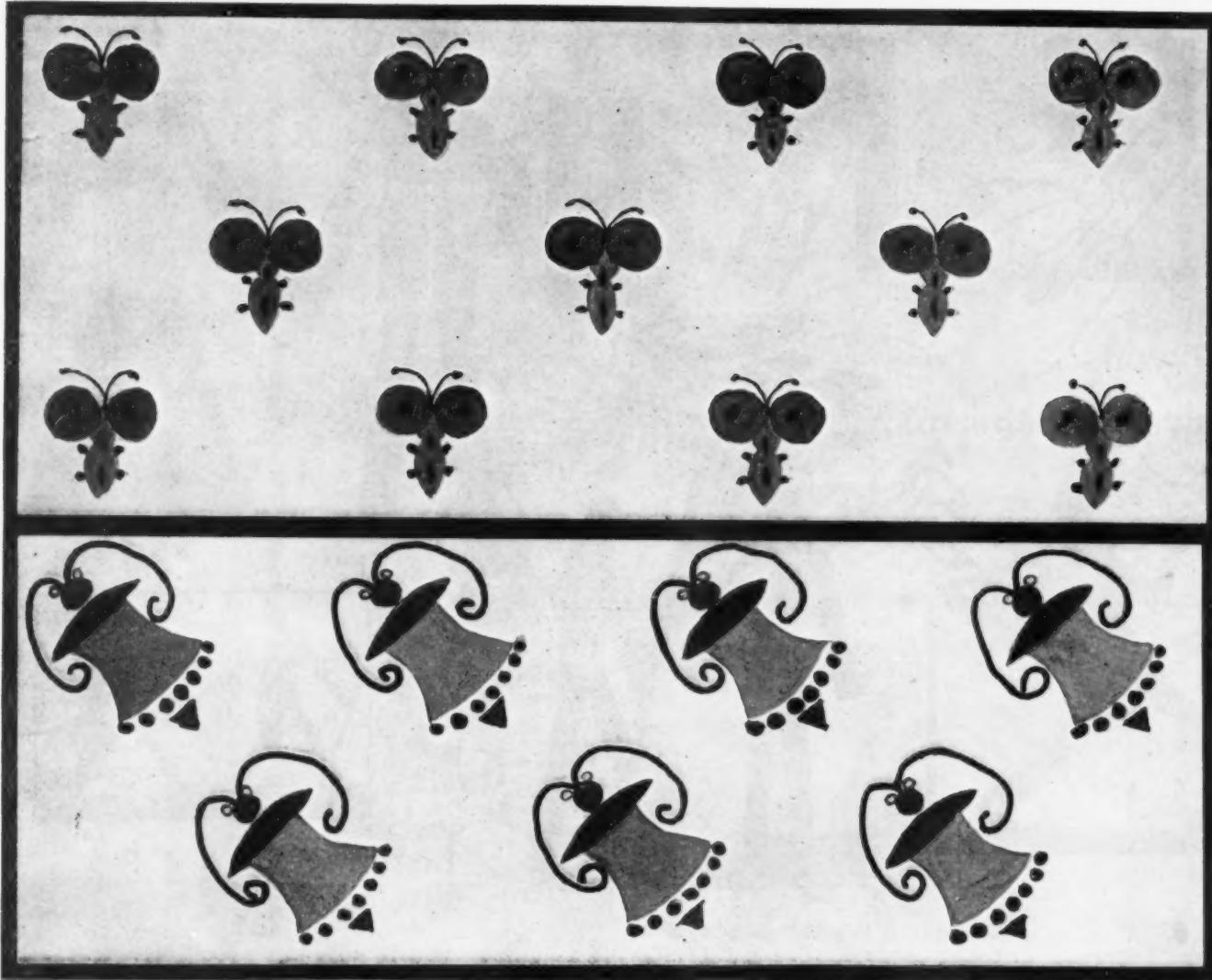
Clay modeling and drawing should both be done in the schoolroom. One helps teach the other



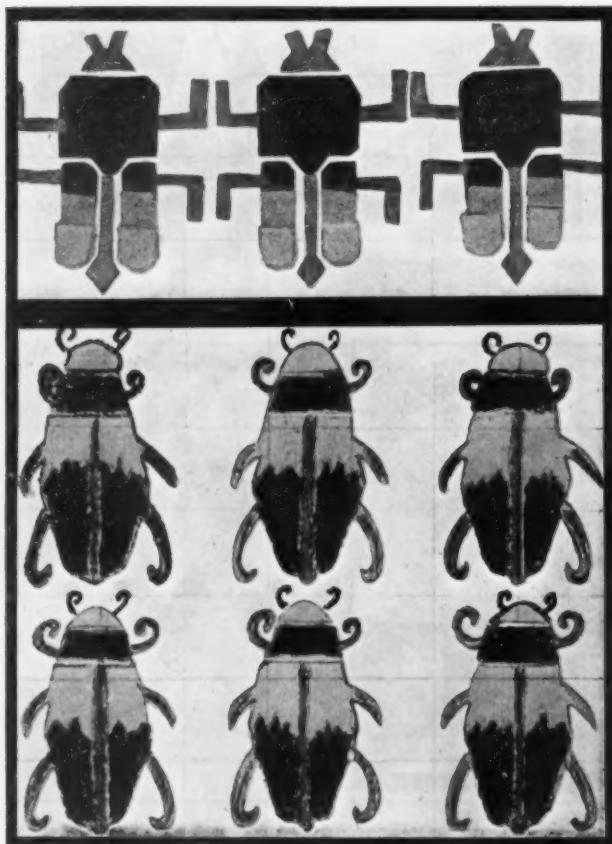
May
1939

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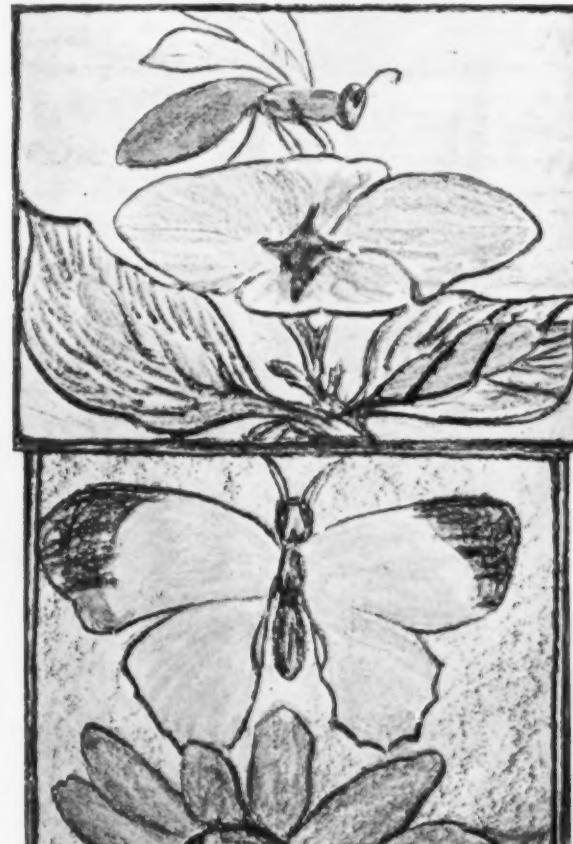
Stick figures and block figures simplify illustration for children, and have also been adopted by illustrators and advertisers because of their action power



All over patterns from insects by the pupils of Virginia L. O'Leary of the Art Department in the George Rogers Clark Junior High School in East St. Louis, Illinois



Nature Study of beetles inspired the students in the grades to design these patterns in the Highland Park School, Salt Lake City, Utah. Mildred Baders, Instructor



Insect drawings from fourth grade pupils of the Alamo School in Galveston, Texas, described on the opposite page

INSECTS

MARGARET GAHAGAN

Teacher, Alamo School, Galveston, Texas

*"The Insect World is a busy world
With habits and rules of its own."
from "Bugs of North America"*

THE "Insect World" is also an interesting one. My fourth grade class became interested in watching the hive of bees which we have in our school. We made a study of this insect, the honey-bee, learning the parts of its body—head, thorax, and abdomen; its house; the types of bees in the hive, and the duties of each.

● The pupils suggested that they make a study of some of the most commonly known insects when they began bringing "bugs" to school to be identified. A list, like the following, was made by which each insect was catalogued: (1) The name; (2) Whether or not it was an insect (did it have three parts to its body and six legs, etc.); (3) The kind of nest or house; and (4) Whether it was social or solitary.

● As each specimen was brought in, it was identified and mounted. The habits and community life (if social) were studied. After a careful study of the insect, paying close attention to the shape and proportions of the body, each child selected those insects he wished to illustrate. Drawings were made on 9- by 12-inch drawing paper and on the blackboard until each child was familiar with his insect. At this point there was opportunity for the young critics to tell whether a drawing represented the desired insect. If not, how it could be improved.

● Some of the insects illustrated were: moths, butterflies, dragonflies, wasps, and bees. On 12- by 18-inch paper, each child drew a picture of his insect and illustrated some particularly interesting fact—how it secured its food or the kind of nest it built. When a child finished his pictures they were bound together to make such a book that, when opened, formed a frieze. At the back of the book was an envelope that held the stories, jingles, and riddles about insects.

● Those who finished their allotted work of illustrations were given an opportunity to work in groups modeling large insects on wire forms with papier-mâché, using colored cellophane for wings; and to make stage properties and costumes for the culminating activity which was an auditorium program based on the information they had gathered in their study. They made masks, using paper sacks for foundations on which they pasted colored paper to represent heads of caterpillars for the "Dance of the Caterpillars."

They made large wings for the group who gave facts about butterflies. These were made from large pieces of brown wrapping paper and painted with calcium paints. A large spiderweb was constructed from wire and tinsel (left from Christmas decorations).

● The outcome of this unit of work which correlated with other subjects were: an attitude of co-operation among the students in collecting and mounting specimens, development of information concerning the most commonly known insects, and an appreciation of the laws of nature and man, and many more.

Using INDIAN SYMBOLISM in a MODERN MANNER

ESTHER B. HORNE, (Shoshone Tribe)

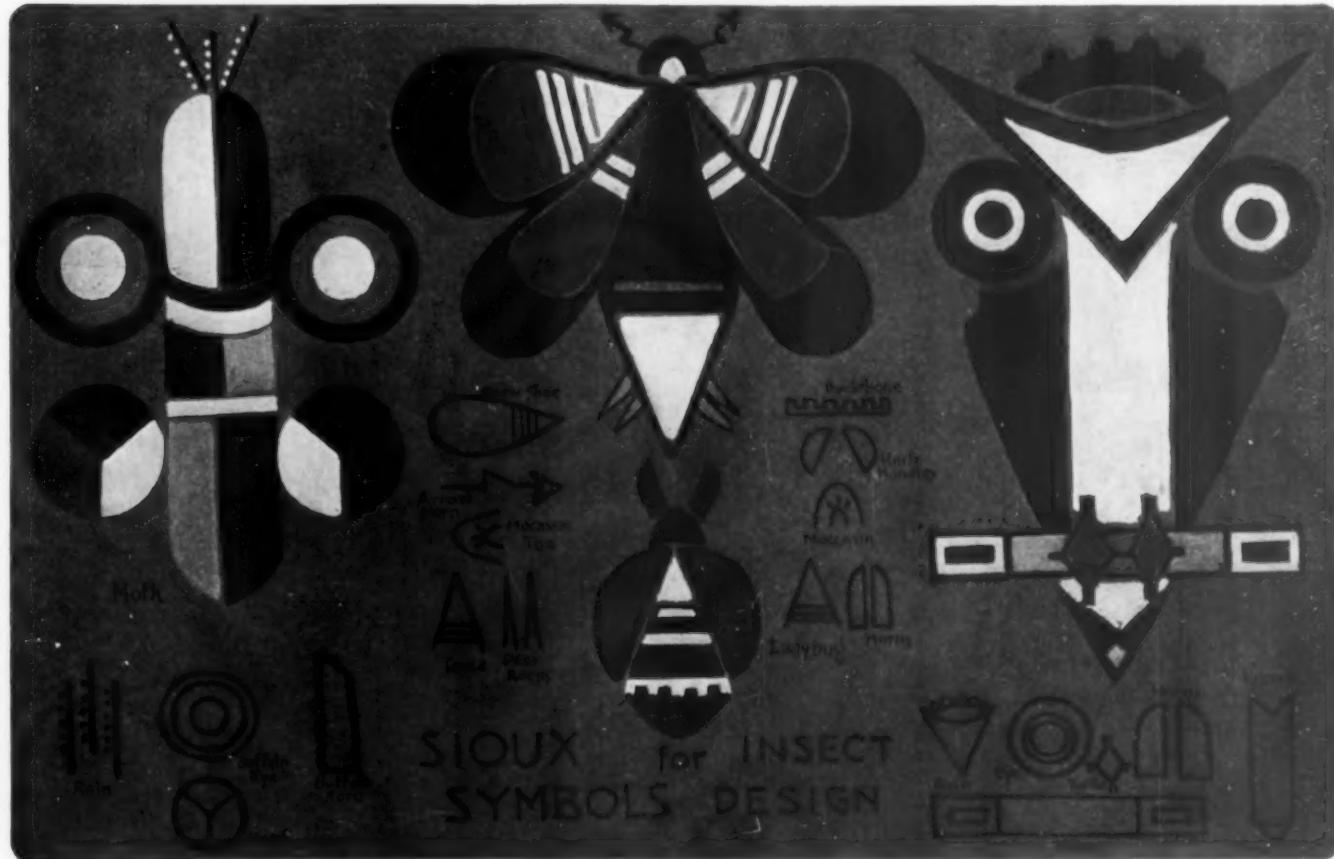
Wahpeton Indian School, Wahpeton, North Dakota

WE ARE employing a fascinating method of teaching Indian Symbolism in an effort to help preserve Indian Culture. The Sisseton Sioux children of the Wahpeton Indian School have created very unusual and colorful insects, birds, and animals from symbols common to the Sioux tribes.

● To do this original work requires imagination and mental activity far beyond routine art assignments. The design of the child grows out of need and in adapting symbols to his particular cause the ability to judge becomes a necessity. He is able to express his ideas without encountering hazards which are too great to overcome his inspiration and desire for advancement.

● With every stroke of his pencil and crayon he is building up a stronger character and power of mentality. By the time he has finished his work he knows its construction, how it was developed; and knowing it he appreciates, enjoys, and values the preservation of his tribal symbols.

● If you crave a bit of variety to freshen interest in Art, Indian Symbolism will supply it. It urges the children to express their own thoughts and feeling through experimentation and exploration. There is no "following the leader" because the child is being allowed the freedom to develop naturally and his interest is the motive for his work.



Esther B. Horne of the Shoshone Tribe urged her Sioux class of pupils to produce these interesting insect and bird designs from Sioux symbols



ELISE
DONALDSON
Chicken Farm

The Calendar for 1939 by the Chicago Society of Artists, printed by Boss-Stolberg Publishers, is full of fine block-print ideas, two subjects of which are shown here



CLARA MacGOWAN, The Ramparts, Jasper Park

Two subjects below from the New York Artists' calendar show the two styles of block-print, the white line subject and the white line cut to leave the black



Barn

Henry R. Hantke



Gregory Orloff



GRADE HELPS

from Grade Teachers everywhere ..

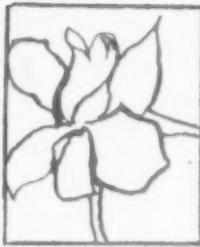


BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California



Finding simple miniature compositions within more complicated subjects, using a small paper finder, and enlarging them to a framing size presents a dual adventure in tempera or water color

The small sketches show actual size of wayside and garden flowers which furnished raw material for the larger designs. Dry-brush color work on rough paper adds a lively texture. Solid tempera color on the smaller was contrasted by a silver background. Silver, gold and colored pencils are useful for adding framing lines close to the composition



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DESIGNS from MINIATURES

BEULA MARY WADSWORTH, Tucson, Arizona



ART and SUBMARINE LIFE

SISTER MARY AZEVEDA

Sister of Notre Dame, St. John's School, Delphos, Ohio

THE photograph shows our coral and shell exhibit which was presented to the Sisters of Notre Dame, at St. John's School, by a relative in California.

• Due to this collection the children have become highly interested in the study of conchology and in the study of the submarine explorations of Dr. Beebe, the scientist.

• Three boys of the eighth grade decided to give the exhibit a background consisting of undersea gardens, to make the corals and shells appear to be in their natural habitat. They collected and studied pictures of deep sea life. Finally, they decided on their choice in regard to the sketches—the result, I think, is most gratifying.

• Pebbles, rocks, sea-urchins, sea horses, starfish, jellyfish, octopus, crabs, radiolaria, brightly colored mollusks, beautiful sea plants, fantastic coral skeletons, and fish of every shape were sketched in this blackboard mural which measured four feet in height and twenty-four feet in length.

• White soft chalk was used in sketching the scene while black crayon was used in lettering the captions.

• A collection of colored plates on creatures of the sea was arranged above the blackboard.

• The assemblage of shells contains eight varieties of colored corals, lustrous green and red abalones, a beautiful chambered nautilus, starfish, sea-urchins, sea horses, a 19-pound bi-valve, a bear-paw clam, painted thorny oyster. Among the univalves are a left-handed whelk, scorpion shells, marble cones, a melon and a helmet shell, a burnt and a rose murex, an olivia, two lettered cones, several specimens of cowries, pointed tops and spindles.

• Mary Jane Kimball (right) has in her hands staghorn corals while Betty Myers holds a spindle conch which measures 24 inches from the apex to the anterior canal.

• Other members of the class showed their interest in the project by arranging a program of different topics pertaining to life in the sea.

toward developing the ability to visualize another's description. And if that which is described and is to be illustrated be hitherto unfamiliar to the student whose assignment it is to illustrate, then research is necessary and a consequent acquisition of new knowledge results, and the problem in illustration has had a sevenfold achievement: (1) Comprehension in reading; (2) Research for acquisition of facts; (3) Careful observation; (4) Visualization of a word picture; (5) Creative arrangement; (6) Development of drawing skill; (7) Practice in the use of a color medium.

• The teaching unit which follows was used in a lesson in illustration in two classes of seventh grade pupils. It is suitable for the Junior High School and possibly High School.

A. LOCATION: Minimum 6 lessons (40 minutes each)
Maximum 12 lessons (40 minutes each)

B. TITLE: The integration of art and general science can be made both profitable and interesting by a lesson in illustration requiring research in science and original composition in art from data collected.

C. OBJECTIVES:

1. To practice the illustration by pictures of a descriptive paragraph or excerpt from literature
2. To depict accurately and in their proper settings the objects described
3. To become familiar with any objects described which have been hitherto unknown
4. To integrate illustration in art and the study of elementary or general science
5. To apply the use of some color medium: water colors, crayon, pastel, or oil paints

D. PROCEDURE:

1. Distribute mimeographed copies of the description to be illustrated
2. Suggest some references available for the students and of use to them in this research. Suggest, too, that they may find other sources of pictures helpful in this lesson—at home, in the public library, in the school library
3. Allow a week-end, or several days, for an opportunity for research
4. Display pictures—(a) Pictures that the teacher may have; (b) Pictures that students contribute or lend
5. Have accessible as many books and magazines as possible
6. Assign such rules as may seem to be necessary—
(a) Size, or proportions of paper; (b) Horizontal or vertical arrangement; (c) Sizes of margins; (d) Medium to be used

E. MATERIALS:

1. For instructor—(a) Mimeographed copies of description to be illustrated; (b) Pictures of objects described; (c) List of references for research; (d) Magazines and books for reference
2. For students—(a) White or manila paper; (b) Pencil; (c) Ruler; (d) Water colors, or other media; (e) Water pan

F. BODY OF UNIT:

1. Assignment: Read and interpret the description on the mimeographed slip (see below for specific example used in this unit) and compose an illustration in water color medium depicting it as accurately as you can

"... stared down through the water which lay before them like a thick sheet of plate glass. The great ledge over which they floated was dotted with thickets of colored corals and purple and gold sea fans, among which schools of brilliant fish sped and lazed and

(Continued on page 10-a)

The SEA & ILLUSTRATION

RUTH ELISABETH FULTS, Sedalia, Missouri
(See illustrations, page 319)

IT IS indeed an achievement in the teaching of art when the creative ability of a child is kept and developed to such an extent that such an ability may be used with at least comparative ease in many problems requiring its use throughout life. It is an achievement, too, if through the study of art an individual is made more observing and more appreciative of beauties which surround him and are hidden to some, and more constructively critical of ugliness and misfits. It is still another achievement if by means of the study and practice of illustration in art a student not only learns to observe and analyze but also gains a greater comprehension of and pleasure from the reading of descriptive literature. Narrative literature has an interest and appeal to a great majority of people because it contains human experiences, life itself. Fortunate, however, is the person who can see vividly and enjoy the beautiful descriptions in which the finest literature abounds. Illustration in art classes can and does in many instances go far



SUBMARINE GARDENS

ARLINE HUNSICKER BRIDGE, Teacher
ERIKA V. DITTRICH, Assistant Art Supervisor
Brookside School, Bloomfield, New Jersey

HAVE you ever tried painting with tempera or powdered water colors on your blackboards? It is a most convincing and effective medium and the results are agreeably surprising.

● Powdered water colors are quite inexpensive and are easily mixed or blended. The consistency for blackboard painting should be slightly thicker than for ordinary use on paper and is readily removed with either cold or lukewarm water.

● The third grade of Brookside School in Bloomfield, New Jersey, was launching a science project on sea life. Desirous of a new way in which to express their ideas to carry out this study they very enthusiastically set to work on a suggestion made to them: Why not paint a submarine garden over the entire five-board space usually allotted to the class by Mrs. Bridge for free work and on which the children were already drawing large fish in chalk?

● Willing but doubtful, the class experimented first in mixing the paints, applying them to the boards and, above all, washing

them off again. Convinced and very well satisfied, they set to work.

● It wasn't long before a blue-green mixture was made and it was used to cover the dull boards, transforming them into a stratum of turquoise water. The children were fascinated and everyone was eager to make a contribution.

● Soon delicately tinted fish were skimming through the water, while others were seeking shelter behind graceful sea fans. Monstrous fish in somber colors were dodging pinkish and gold coral reefs and queer sea grasses and plants. Scattered here and there were starfish and sea horses resting and snails were creeping about on the sandy sea floor.

● The children were justly proud of their startling marine scene abounding in myriad creatures and undersea life.

● In no better way were they able to derive a more pleasurable experience of mixing prismatic colors in their full range from the most delicate tints to the most intense hues. Their appreciation and creative responses were gratifying and varied, and they were able in this way to give freedom in their expressions and thought in balance and placement.

● It was a truly worth-while classroom experience which very easily and attractively integrated science, art, and literature.

CREATIVE EXPRESSION WITH SEA LIFE

ROSE KRAFT, Brooklyn, New York

SINCE children like to draw there is no need to urge them. The teacher's part is to guide the pupils in expressing themselves, not to impose adult standards upon them. All children should be encouraged to do their best. An occasional word of encouragement or an expression of appreciation of honest effort on the part of the child will result in his power to express ideas intelligently.

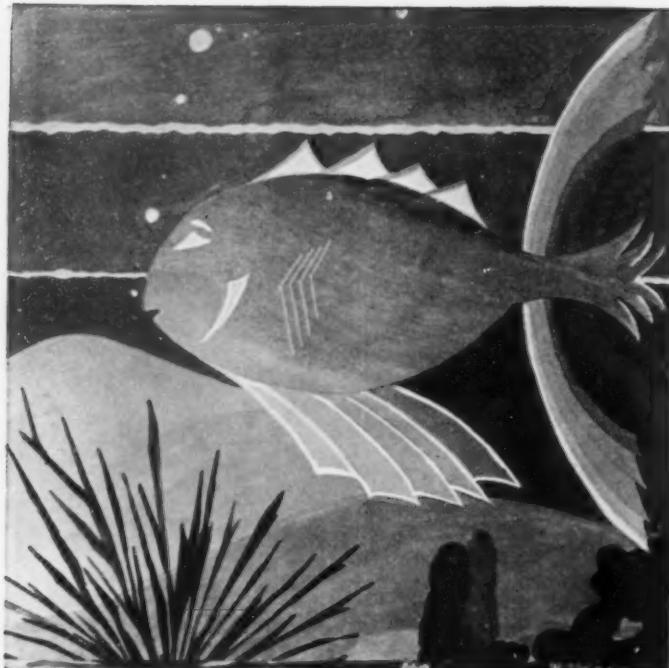
● If children are to have opportunities for self-expression through art materials, art teaching must take into consideration the immediate needs of the children. Art teaching depends upon continuous observation and interpretation of children's interest, activities, standards, and skills. Each problem should therefore be presented simply and the transitional steps graded carefully. The

introduction of art principles expressed in the child's own language will assist him in becoming his own art critic.

● The following is an interesting problem toward making the teaching of art successful and enjoyable:

PANEL WORK

- (a) Materials: large sheets of bogus or oak-tag
- (b) Procedure: 1. Plan placing of units on panel. 2. Select a wave unit to show relationship of fish to water. 3. Sketch fish design. 4. Add subordinate units, such as weeds, snails, bubbles. 5. Plan color; use picture of fish to assist in choosing color
- (c) Other Suggestions for Design: 1. Nature—leaves, trees, insects, animals. 2. History—means of travel, inventions, holidays. 3. Geography—development of industries, people of many lands. 4. Literature—illustrations of characters in books



Fish Design by B. Edel, J. D. Foss, Art Teacher, Milwaukee Schools

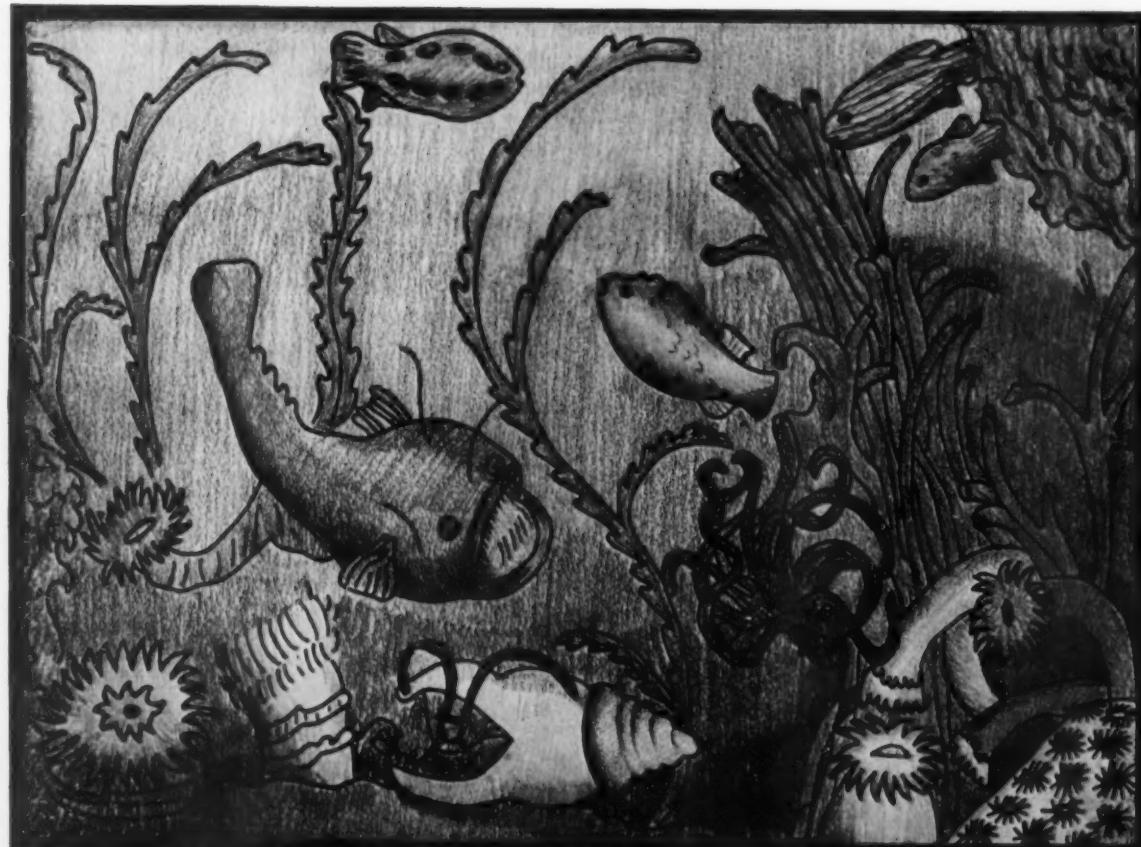


Fish Design by
student of Rose
Kraft, Brooklyn,
New York



Fish Panel of cut paper pasted on black paper by
the pupils of Phyllis Cassidy, Bellevue, Washington

A Fish Panel by student of Eleanor Zeygler, Art Instructor,
Agricultural and Mechanical College, Stillwater, Oklahoma

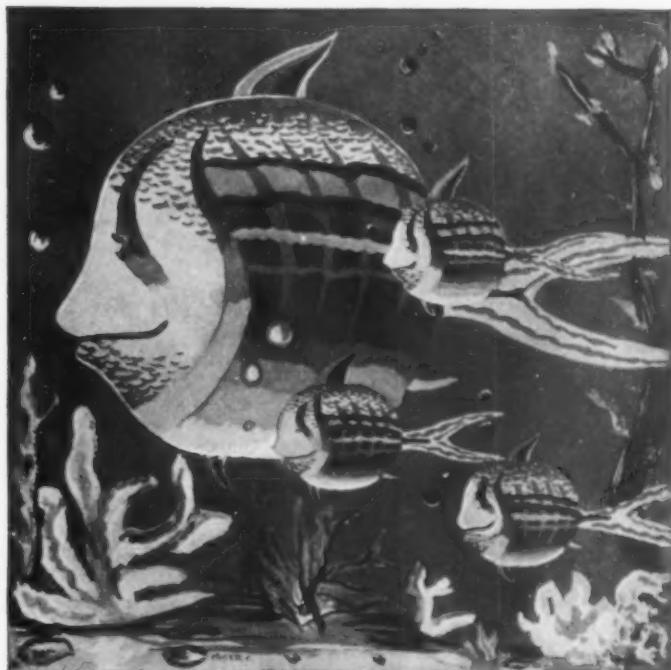


FISH
PANELS
from
SCHOOL
PROJECTS
on
SEA LIFE





Cut paper produces brilliant color combinations against black.
Design by pupils of Phyllis Cassidy, Principal Factoria School,
Bellevue, Washington



Fish Design by Bohlman, J. D. Foss, Art Teacher, Milwaukee Schools

Fish Design by
student of Rose
Kraft, Brooklyn,
New York



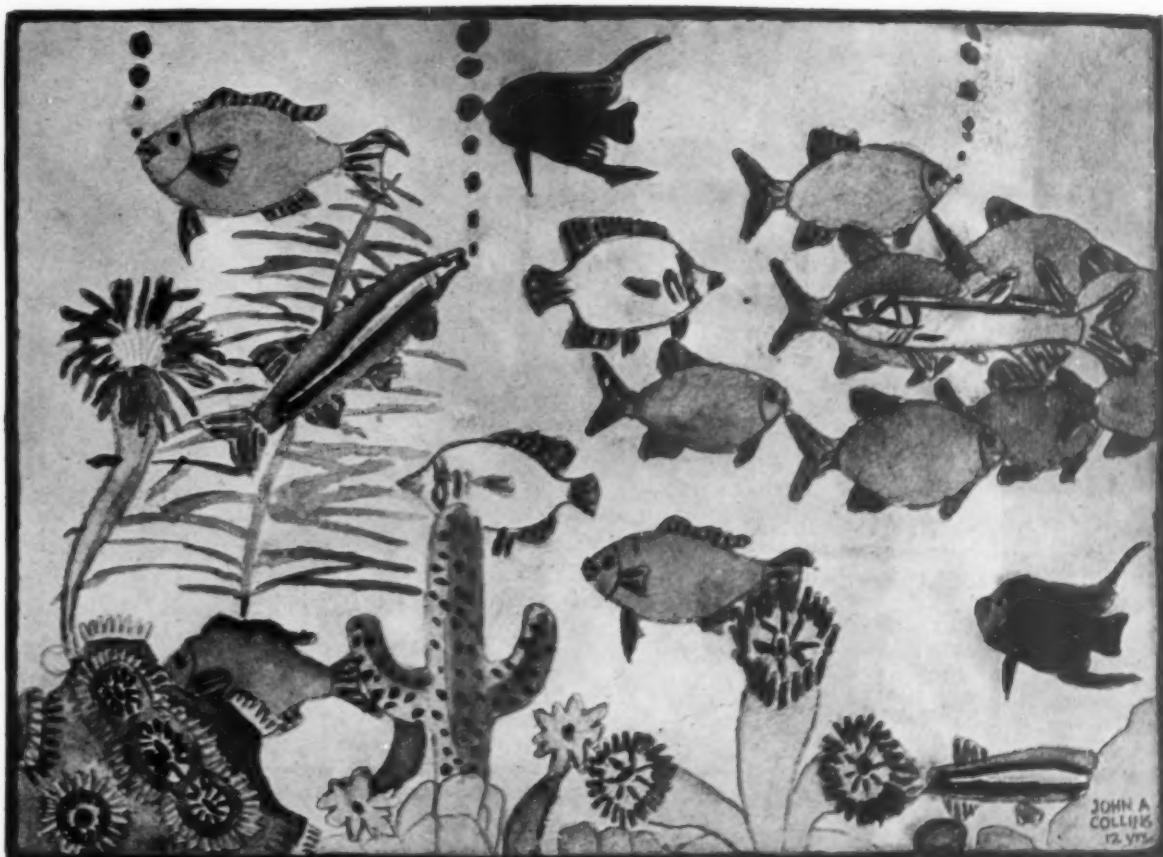
Fish Panel by John A. Collins, 12-year-old pupil in
Sedalia, Missouri Schools, Ruth E. Fults, Art Instructor

DESIGNS
by PUPILS
of
DIFFERENT
GRADES
for
SCHOOL
ARTS



May
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"GOING FISHING"

PHYLLIS VAN DYKE CASSIDY

Principal, Factoria School, Bellevue, Washington

THE three R's become very tiresome in a two-room school where sixteen pupils are scattered from the fourth grade through the eighth.

● We are like pirates in my room. We "steal" time when school becomes too monotonous, and what fun we have!

● One such day when the sun was burning through white curtained windows, we stowed our books away, got scissors, paste, and the "Scrap Box" and started fishing.

● Each child was given five or six strips of poster paper, 2 by 6 inches, in graded hues and each found a piece of paper the same shade as one of his strips in a convenient size. Everyone had been fishing and as Lake Washington is a picture partly framed by our front windows, we had all seen the waves curl up on windy days and had noticed the various shades in one wave. Imagination did the rest. We caught fish and more fish until we finally decided on one. Imagination led us into strange places for waves. From the darkest shade to the lightest the waves piled up, each strip cut a little shorter than the preceding one.

● From the "Scrap Box" we foraged paper for bubbles. The fish, waves, and bubbles were mounted on black construction paper, leaving the curl of the waves unpasted to look more realistic.

● Everyone made a catch. Thus one hour in one day was spent "Going Fishing."

(Illustration on previous page)

FISH BOWL TRANSPARENCY

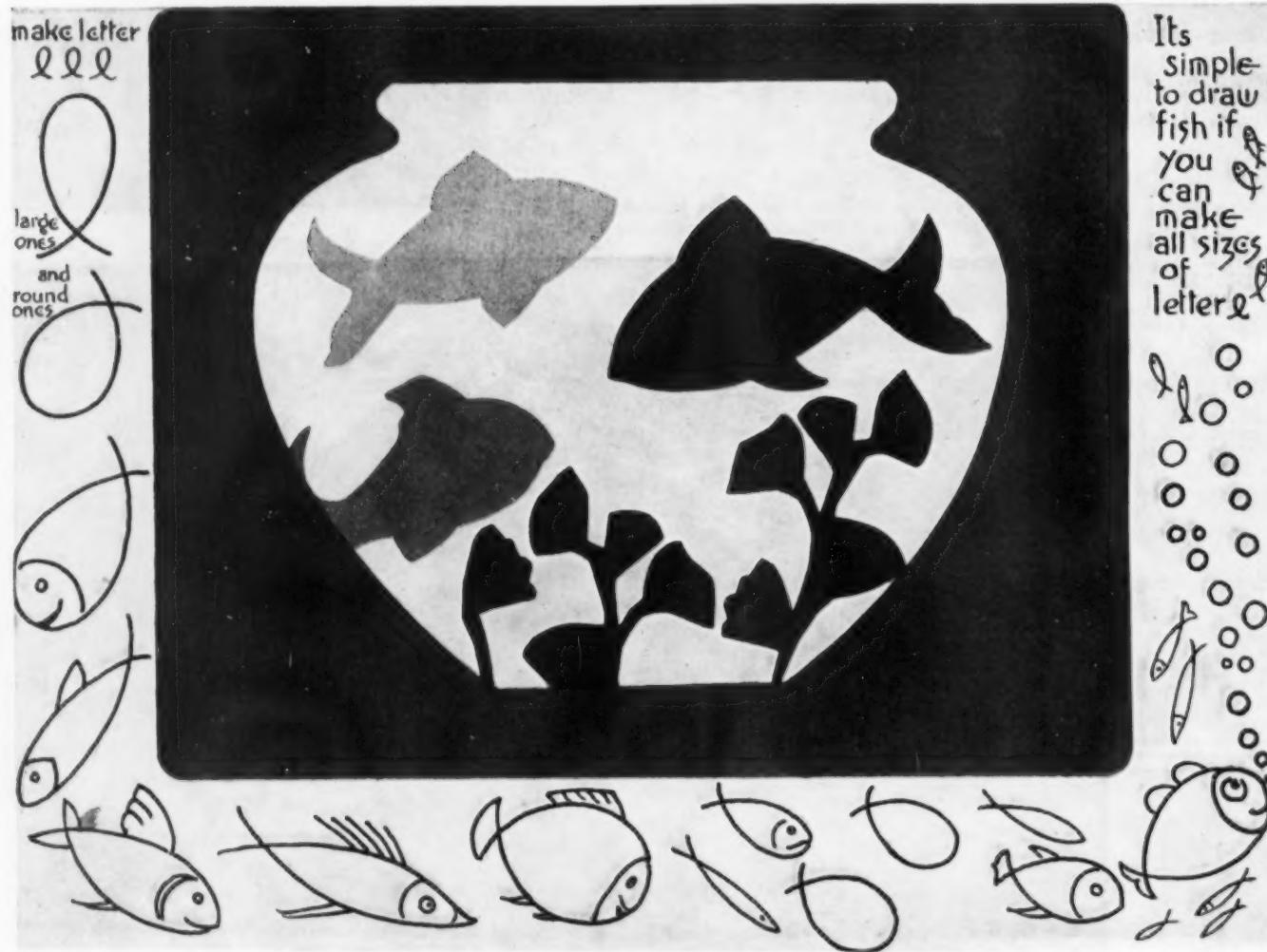
MARIAN KASSING, Menominee, Michigan

THIS window transparency proved a very good schoolroom art subject teaching, form, color and arrangement, and also gave each child something of their own which they could use at home. As each child planned the fish and seaweed differently there were no two bowls alike.

● After talking about different shapes of bowls and what made some shapes better than others, each one cut their bowl shape from a piece of folded paper of a size smaller than the dark piece of heavier paper to be used as the mount. Placing this opened shape in the center of the mount, an outline of the shape was outlined with pencil and the shape cut out of the dark piece of paper leaving the dark paper with a hole the shape of the bowl, as shown below.

● Simple ways of drawing fish were decided on and there were fish of all sizes and shapes and colors cut from thin colored paper. Seaweed shapes were also cut to be used at the bottom of the bowl. When enough fish and seaweed had been made, the pupils then placed the bowl-shaped dark paper frame over a piece of thin tissue paper and carefully made a light pencil outline on the tissue paper. Within this outline, they arranged their three or four fish with the seaweed and pasted them in place when satisfied with their grouping. A second sheet of tissue with perhaps a few crayon strokes drawn horizontally to give water line effects was pasted on the edges and pasted over the tissue with the fish and seaweed. This was then pasted on the back of the dark, heavier paper to finish the transparency.

● By using a double size of the dark paper and folding it in half and then cutting two bowl openings, one in each folded half, it made it simpler to slip the tissue paper section in between the fold and paste the edges of the folded dark paper together.



This Fish Bowl Transparency is easily made by pupils and is a good colorful, successful project

Silhouette Photography for the Classroom

Project in Grade 4
Elmira Heights, N. Y.

M. ANNETTE
GRAEBNER, Teacher



THE making of personal silhouettes made one of our most interesting and worth-while projects of the year. With the exception of a stereoptican lantern, the materials needed were those which are common to any classroom. Our method of procedure was as follows:

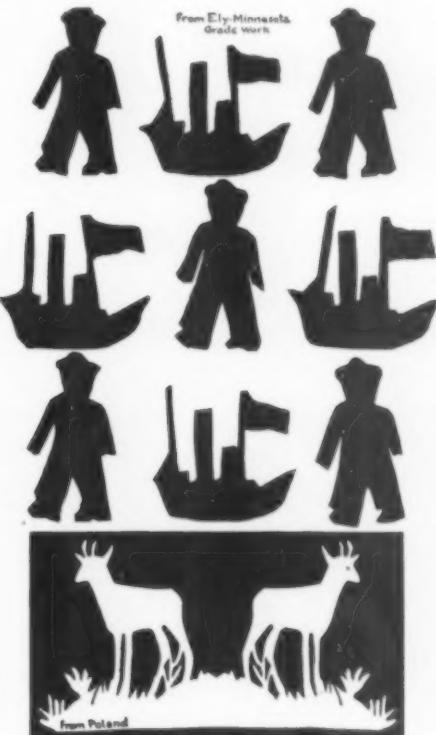
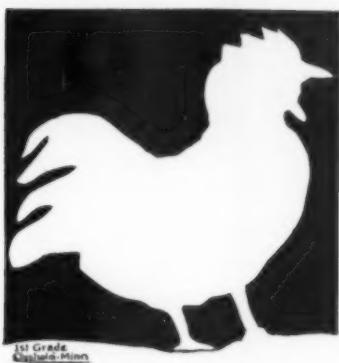
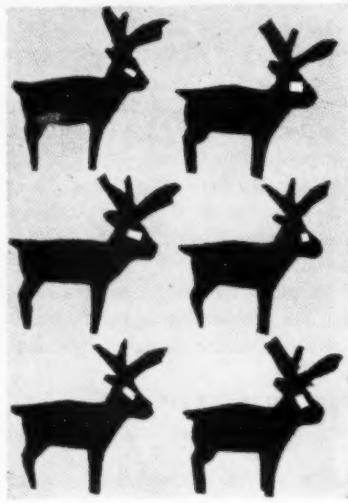
- 1. The room was darkened and the light of the lantern focused on the blackboard in the front of the room.
- 2. In this light and on the board was pasted (by corners only) a piece of 9- by 12-inch manila drawing paper.
- 3. The child whose silhouette was to be drawn stood in front of this paper, near enough to make his shadow fall within the paper. With the help of another child we traced his shadow on this paper. The same thing was done for each child, until all had had their pictures taken.
- 4. Each child cut out his own silhouette which served as a pattern and was used to cut out several from black construction paper. One of these was mounted on 9- by 12-inch white drawing paper and hung on the wall as the picture shows.

As Valentine's Day was approaching, we decided to use these silhouettes in making a valentine for "Mother."

- 1. The silhouette was mounted as above on a sheet of 9- by 12-inch white drawing paper, which was cut down to about 8 1/4 by 11 1/4 inches. (This should be done with paper cutter before the children do the mounting.)
- 2. This was then laid on top of a sheet of 9- by 12-inch red construction paper so that an even margin showed on all sides. With two brads we fastened these together so that it opened like a book.
- 3. Using some thin white paper (we used mimeograph paper), each child cut out a lacy heart or other decorative motif, which he pasted inside on the red paper. Beneath this, he wrote his own valentine message.
- 4. When these were wrapped in tissue paper and tied with ribbon, the valentine was complete.

Interest ran high throughout the project and the parents were also delighted with the finished product. Although every child made a valentine, no two were alike, and each child had been given an opportunity to create as well as to express his own personality.

SILHOUETTE IDEAS from HERE and THERE

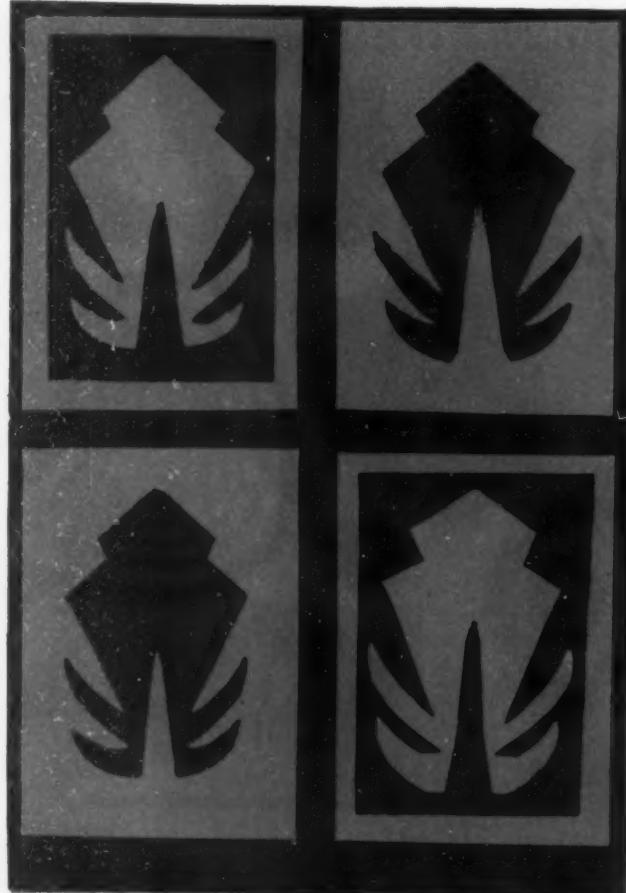




SIMPLIFIED NATURE DESIGN

JANE REHNSTRAND
State Teachers College
Superior, Wisconsin

"All over patterns are very often too long drawn out projects and interest wanes before they are completed. The following may be completed in two art lessons of thirty minutes each"



THREE pieces of poster paper (colored, size 9 by 12 inches, select contrasting color and values), paste and scissors are required. Fold one piece of construction paper into 16 even parts and cut on the folded line. Use several of these oblongs to experiment with, saving five for the finished problem. Fold the oblongs in the center and cut bi-symmetric designs. Cut the design so that both the frame and unit are intact, and use both parts for the all-over pattern. (There should be just two pieces after the design is cut.) Use abstract form, or subjects in keeping with the use of the design. Trees, flowers, leaves, houses, toys, shops are excellent subjects. After experimenting to secure interesting motifs, choose the design you like the best and cut five like it by placing five rectangles together. If the paper is thin all five designs are easy to cut at one time.

● Take a second piece of paper and fold into 12 parts. Cut on folded line and place nine oblongs on the third sheet of paper about $\frac{1}{4}$ -inch apart. Now place the five frames, left from cutting of design units, one in each corner and one in the center. Use four of the units—cut and place them on the other oblongs. The result is a well knit-together all-over pattern which may be used for a book cover, book end, or box top.

● If smaller units are desired, cut 9- by 12-inch paper in smaller parts and proceed as above. The problem gives exercise in form cutting, pasting, and color selection and arranging. See illustration for completed problem.

- Design principles to emphasize in this problem:
 - 1. Cut the design to fill the space, leaving about $\frac{1}{4}$ -inch margin on all sides.
 - 2. Use long, medium, and short cuts so there will be a variety of space.
 - 3. Cut into the design on the folded line to break the large unbroken space in the center.
 - 4. When unit is pasted on large sheet the design should hold together.



THE MAGIC of CRAYON and BLACK TEMPERA

MARY McGUNAGLE
Little River Junior High School
Miami, Florida

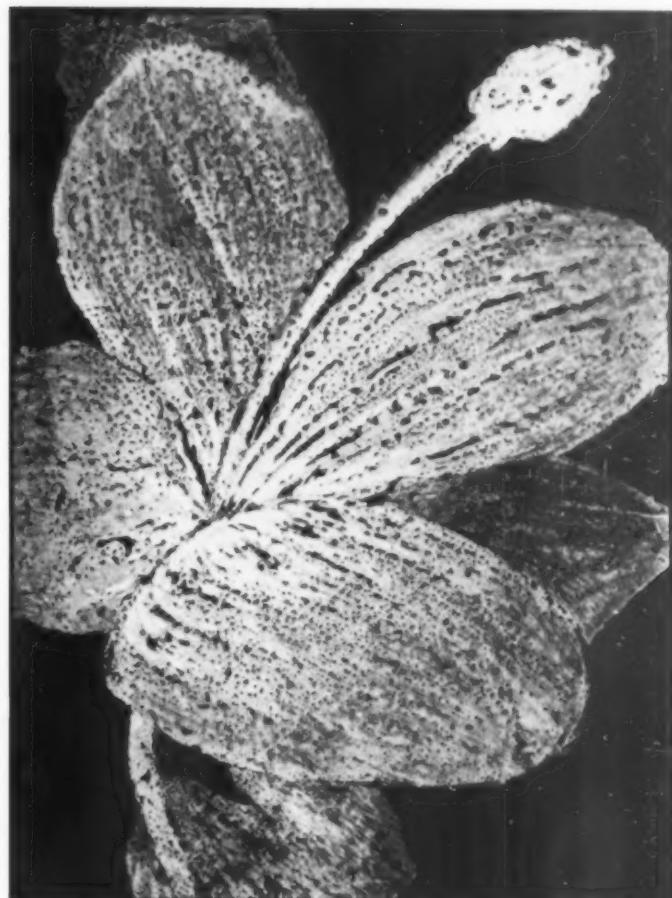
FLOWERS are lovely to look at, but we received an even more thrilling experience when we began to study them for the first time. Our problem was to find any interesting flower and examine it minutely in order to reproduce it abnormally large—so much so that parts of the flower would go directly off of the paper in several places.

● The geometric precision and wonderful design quality was discovered and transferred to paper to make one of the most successful art projects of the year.

● After being carefully drawn on manila paper, the flowers were crayoned very solidly in shades to suit the young artists' tastes. Boxes of sixteen color crayons provided many opportunities for lovely color blending which the children imbibed in freely. When the flowers were heavily colored, black tempera paint was brushed over the entire surface of the paper. It provided a velvety black background (marvelous contrast for brilliant color) and rolled off the crayoned portions leaving tiny beads of black here and there which furnished an interesting texture.

● The whole effect of the finished work was that of a striking modern flower print. A great majority of our work was suitable for framing, and the lesson was not only an aid to better designing, but it proved delightful fun for everyone.

The dull black of the tempera backgrounds with the rich wax glazed colors combined with the black beads throughout the color surfaces produces an exceptionally rich flower subject



BLUEPRINTS, or Some Ways to USE this MEDIUM with CHILDREN

ELLEN MORRISON

Art Director, Public Schools, St. Joseph, Missouri

THE making of blueprints by boys and girls in the schools here has been one of the most satisfactory pieces of work we have done for a long time. It appeals to many grade levels and is adaptable to them. The element of magic which invades the making of blueprints because of the reaction of the bichromate on the sensitized paper is irresistible to old and young alike.

● In the lower grades blueprints were made of pleasing arrangements of fall or winter weeds, grasses, or small flowers. These were mounted under white mats and placed in very simple frames, and used as Christmas gifts.

● In the eighth grade when the boys and girls made house plans, simple blueprints were made to duplicate these plans, in order that the children might become familiar with the home builders terms and plans.

● High school students have used blueprints for their Christmas cards. Drawing designs on transparent paper, they have made cards as original and individual as pen and ink drawing can be, which is probably as versatile a medium as there is for this type of expression.

● Procedure for blueprinting:

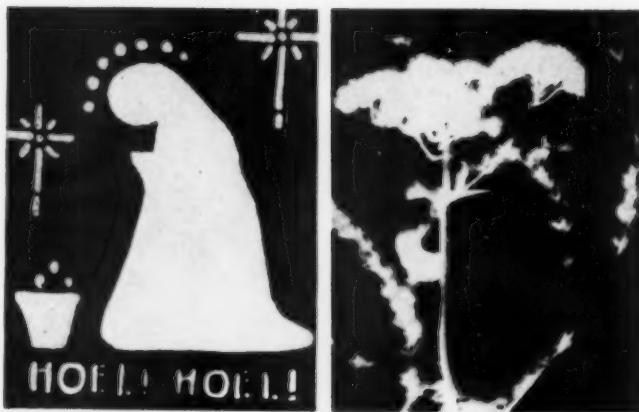
1. Arrange objects, making drawing or ink sketch as wished in final work.

2. Place a glass over the top of arrangement so that edges of paper will not curl, or flowers become disarranged.

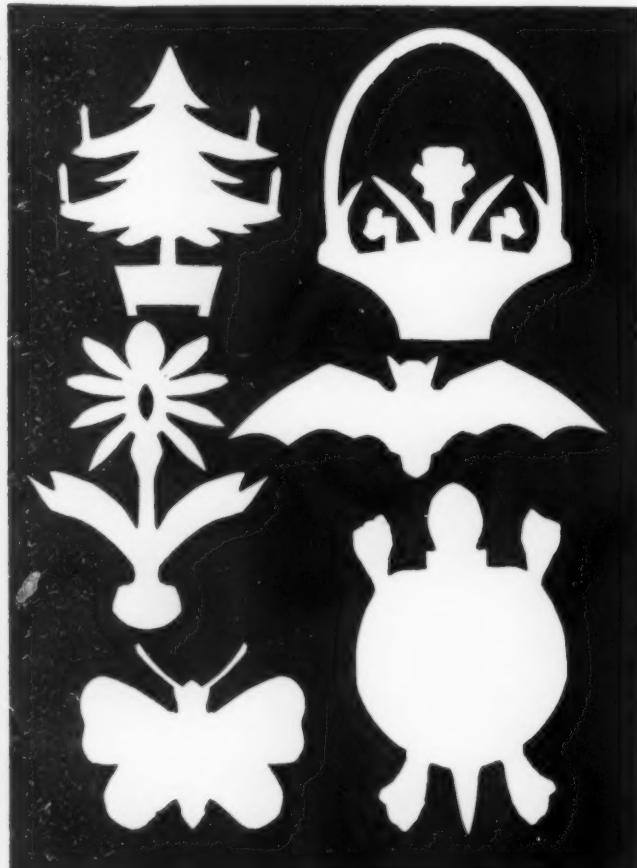
3. Expose this to the sunlight (this varies with the time of year, intensity of the sun, and will have to be repeated until the result proves the proper time. I would say that generally it is about two minutes).

4. Remove objects and design, and immerse in bichromate solution. (A bookstore where blueprints are made, or the supply house from which the paper is ordered will tell how much and what solution to use.)

● The accompanying flower compositions were made by the 1A-2B class at the McKinley School in St. Joseph, Missouri.



Blueprints hold many possibilities for new results in the classroom



Folded cut paper forms continue as a permanent schoolroom value in art instruction. It will help teach form and the use of fingers and dexterity or tactility in crafts, in which American pupils are far behind their European cousins

FOLDED CUTTING for NATURE DESIGN

ALICE STOWELL BISHOP
Supervisor of Art, New London, Connecticut

IT IS such a pleasure to work with children. They are so easily amused and some jolly lesson, a bit unusual, will arouse them to the height of enthusiasm.

● It is interesting to try paper cutting by folding and clipping half the object. When the strip is opened, the entire symmetrical pattern is disclosed. We use this method for Halloween bats, Christmas bells and trees, Valentine hearts, Easter baskets, anything that has two sides alike.

● When a simple decoration is used on covers for school uses, we find the folded cutting very helpful as it takes the pattern out of the realistic class and turns it into a balanced unit suitable for the cover decoration, or for boxes, pads, anything where design is needed.

● During a class demonstration, the small turtle sporting around in the aquarium attracted attention. Of course, he was bi-symmetrical, so must be cut on the fold. When completed, the poor little creature did look so flat and dejected. But, why worry? Just fold up his head, fold down the feet, so he could stand—perk up his funny little tail and behold!—our turtle became almost alive! Intense joy registered by class, Art teacher departs with the satisfied feeling of having pleased her public. What fun it all is.

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Arts

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School Arts, May 1939

NATURE FORMS AND DESIGN

(Continued from page 292)

the intensities, would indicate the highlights of the system to the students.

• The problems from this point on could easily combine both color and design. It would be best to make the first one with a minimum of color complications, such as a repetitive all-over design in a monochromatic scheme. For subject matter, a still-life arrangement or a motif illustrating some children's story or poem might be used. This type of design exercise would afford an excellent opportunity to work out light and dark patterns, and to contrast surface textures. Several other problems using limited palettes and formal color schemes will help to develop the students' color sense and to arouse their interest in creating their own color combinations.

• The culminating problem to this series should give them free rein in choosing color schemes and deciding on tonality and mood. An over-mantel mural, a non-repetitive all-over design, might prove an excellent vehicle for the final problem. While the students should be definitely encouraged to use their imaginations and original ideas, they should also be shown how to derive their fancies from facts. To this end, they should be advised to make use of the libraries, laboratories, museums, and other facilities of the college in order to obtain legitimate source material. Suppose in the non-repetitive all-over problem, that the subject is "Jungle." The students might be asked to make many pencil sketches of the flowers, foliage, trees, birds, and animals that inhabit the jungle, from photographs in nature magazines and books. And not until they have exhausted every resource with these research drawings should they be permitted to proceed with their compositions. Considerable emphasis should be placed on attaining a definite color mood for this subject; textures and light and dark pattern should again be stressed.

• Experience has shown that such a study brings out a surprising range of ideas, mood, and composition. Above the immediate value of this classroom work is the widened viewpoint of the students. They would acquire a new conception of the approach and logic of art, heretofore a mysterious and unknown practice to them. Though they might never paint or draw or design

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again themselves, they would always have an appreciation of art far above that to be gained in an art appreciation course or art history book, because they would themselves have had the experience of artistic creation. They would understand Revel when he said, "There are no arts—only art."

MAKING A MONOTYPE

(Continued from page 296)

pencil, the monotype will resemble very closely a lithographic print. A grained, lithographic zinc plate, such as lithographers use, or a piece of "frosted" celluloid is used for the monotype plate. The latter is preferable because it is transparent.

• Lay the original drawing, photograph, or design under this celluloid and trace it with the lithographic crayon pencil No. 6 which is used for the lighter tones and outlines. Use the No. 3 crayon for the darker tones and blacks. The drawing, complete in all its details, is ready for the press.

• The process of printing is exactly the same as for the plates painted in oil colors, with this one exception. Instead of moistening the paper with water, one uses a tuft of cotton saturated with turpentine (or gasoline) and rubs it across the paper until it is evenly saturated but not too wet. Here, experience or practice will be the determining factor.

• In using the lithographic crayons, small crumbs of the crayon accidentally gather here and there on the plate. These, if not brushed away with a piece of cotton, or a soft brush, will make unsightly black dots on the print, which are difficult to remove afterwards.

• Mat and frame a monotype print similarly to an etching or block print. Be generous in the spacing of the margins of your mats. A narrow, black half round, moulding $\frac{1}{2}$ -inch or less in width, is a conservative moulding that is always in good taste. Place the title and signature on the margin of the print instead of the mat. Use a lead pencil.

• In conclusion, I would advise anyone starting in monotyping to stick to monochrome, as black, brown, or Prussian blue, instead of color. One might even end there, for there is considerable scope both in subjects and treatment in the use of one color only. Choose a subject of strong contrasting values.

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School Arts, May 1939

• One should consider the color scheme of the subject in the choice of the paper—a white paper for snow scenes, buff paper for sunsets, and a gray or pale blue for moonlight scenery.

• Let us take up the art of monotyping seriously and by this means dignify the subject and thus lift it out of the commonplace.

MAKING A LINOLEUM PRINT

(Continued from page 299)

• The proof-planer is simply a block of wood about 3 by 3 by 5 inches in dimensions, the bottom slightly padded with cardboard and covered with felt. To make a proof with the planer, ink the block, lay the paper on it, and hammer the planer against the paper, moving it about until the whole impression has been made. You press the paper to the linoleum, not the linoleum to the paper.

• I have never yet seen one of the small leverage presses work well on blocks of any size. A letter press may squeeze hard enough, but it is awkward to use, since there is no way to make the paper register correctly. If you will watch how hard the ordinary printing press must squeeze a large block, you will see how difficult it is to duplicate this tremendous pressure without equipment.

• The answer is to press only a small part of the block at a time with the proof-planer, or by means of a heavy roller, as is done in the old-fashioned proof press used in print shops for taking proofs from galley type.

WATER COLOR PAINTING AT THE PLAY LEVEL

(Continued from page 302)

• In the class are very different individualities, and these individualities I have attempted not only to maintain but to foster. The girl who is so precise in every stroke of every form she does, is told to paint in her own way. The person who does his paintings subjectively is encouraged to do his paintings in the way which expresses how he feels about the models. The girl who loves color so much that every change of color tone is a thrilling exaggeration of the color seen is encouraged to make her painting as thrillingly colorful as she cares to.

• There are, necessarily, certain fundamentals which we adhere to. Colors should be kept clean. Dabbling is distinctly out. Colors should be kept harmonious. To that end, we try to key

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our color schemes by including a common color element in each color used. We work rather rapidly to prevent the tendency to "work over" the painting and also so that the enthusiasm is kept fresh and sustained. One other item of importance concerns the models themselves. Since vase forms and cups and bowls can become so uninteresting and tiresome, if placed before the student day after day, we try to make set-ups that are full of imagination. These set-ups may be even humorous in their suggestion. At present the students are working on a composition which involves a birch-tree twig with catkins, a pink wine glass, a tiny tinfoil bottle, and a little, hand-carved, wooden Swiss man. I expect my next composition will bring forth squeals of delight. It will involve two fried eggs in a chromium lined copper pan, a blue glass cup, and a yellow pitcher with a blue band around it.

THE SEA AND ILLUSTRATION

(Continued from page 316)

drifted like birds in the air. Molten-silver tarpon shot through shoals of chubby cow-pilots all green and gold and indigo while turquoise blue parrot fish raced here and there and crimson cardinal fish crept in and out of crevices in the rocks. There were angel fish in gorgeous robes of emerald and scarlet and jet black butterfly fish with golden fins, orange gills, and vivid blue mouths, while warty, purple sea cucumbers showed among clumps of yellow sea anemones.¹¹

Use white or manila paper any size, proportion, and position you think best suited to your illustration

Use margins any size but be sure to use accurate and carefully drawn margins

Use any of the following references to which you may have access for research, or any others you know which may contain pictures, preferably in color, of the fish and other sea animals mentioned and described in the selection to be illustrated

(a) Books: Webster's Dictionary, Book of Knowledge, World Book, any natural history

(b) Magazines: *National Geographic Magazine*, *Nature Magazine*, *Aquarium*

Look in books and magazines at home, at school, at the public library. Bring such pictures or books of pictures as you are allowed to have issued to you to school as a general, helpful, contribution to others who need them, too

¹¹"The Reef" from "More Wild Folk" by Samuel Scoville, Jr.

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(SEE TOP OF NEXT PAGE)

School Arts, May 1939



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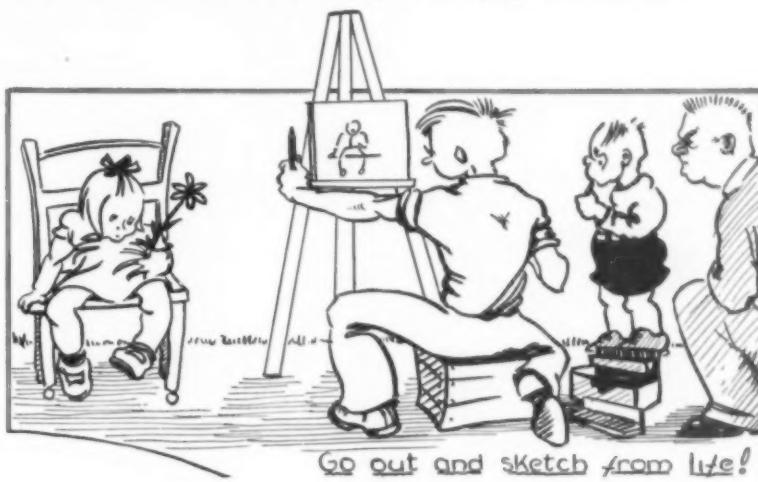
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(Continued from page 6-a)

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PUPPETS AND THE PUPPET STAGE, by Cyril W. Beaumont. The Studio Publications, Inc., New York. Price, paper \$3.50; cloth, \$4.50.

This is a complete and educational book on puppets. The author starts with an historical and critical introduction illustrated with drawings in black and white. However, the body of the book is devoted to illustration, some 250 in number. These are from many countries, and are fully described.

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Many puppets are works of art in themselves, and this book will interest those who delight in all forms of artistic craftsmanship as well as those specially interested in the matters of the stage. For those interested in actually making puppets and stages there are instructive illustrations on "Stages in the Birth of a Puppet," and "Behind the Scenes." There are 144 pages, and the book is 8 by 11 1/2 inches.

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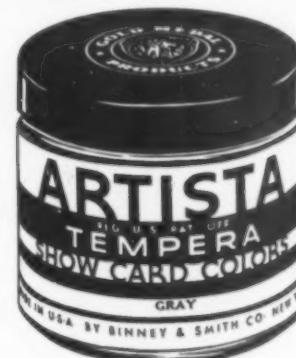
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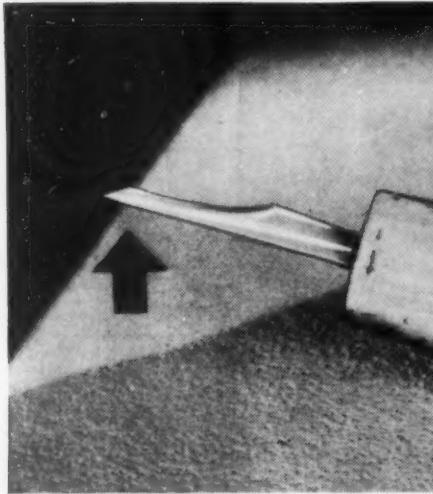


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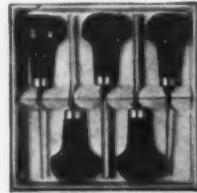
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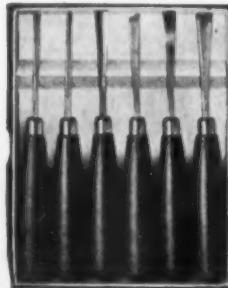


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JULY 3-5, 1939,
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The Department of Art Education of the National Education Association will hold its summer convention in San Francisco, California, July 3, 4, and 5, 1939, in San Francisco's Civic Center.

Clara MacGowan, Assistant Professor of Art, Northwestern University, Evanston, Illinois, and President of the Department has announced the theme of the convention will be "Art Education for American Life."

The sessions will be held during the afternoons of July 3, 4, and 5. The first of these will be opened by Mr. Aaron Altmann, Director of Art, San Francisco Public Schools, with an address of welcome. A banquet has been scheduled for Monday evening, at 7.00 o'clock, at Hotel Sir Francis Drake. At this time the following speakers with their topics will be heard:

Shirley Poore, Supervisor of Art, Long Beach Public Schools, California: "Present-day Tendencies in Elementary Art Education"

Roi Partridge, Chairman, Art Department, Mills College, California: "Developments in Print Making Today"

Eugene E. Myers, Director of Art, State Teachers College, Mayville, North Dakota: "Art Projects for the Community"

Dr. Richard E. Fuller, Director, Seattle Art Museum, Seattle, Washington: "Contemporary Appreciation of Ancient Chinese Art"



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Jane Betsey Welling, Associate Professor of Art Education, Wayne University, Detroit, Michigan: "Training Tomorrow's Art Teachers"

There will be two discussion groups. One of these will consider, "Goals in Secondary Art Education," which will be held Monday afternoon, July 3. Several speakers will present brief papers on various problems. Topics already assigned and accepted by participants are:

"The Role of the Art Supervisor," by Clara P. Reynolds, Director of Art, Seattle Public Schools, Seattle, Washington.

Schools, Seattle, Washington
"Art Integration in High Schools," by Esther W.
Wuest, Supervisor of Art, Portland Public
Schools, Portland, Oregon

Meeting with the Department in this discussion will be sections of the Department of Secondary Education of the National Education Association.

On Tuesday, July 4, the Department's first session will be a joint luncheon with the American Industrial Arts Association, of which Dr. William E. Warner, of Ohio State University, is president. Announcements of the events and place of this luncheon will be made later. Following this, the Department will have a session of principal speakers.

On Wednesday, July 5, the outstanding event will be a discussion of "The Education of the Art Teacher: Four Years of Undergraduate Work."



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Various authorities in this field will discuss areas of this large and pressing problem. At this time it is announced that J. B. Smith, Head, Art Department of Adams State Teachers College, Alamosa, Colorado, will discuss: "A Knowledge of Materials."

Official Programs will be ready in May, and these can be obtained from Mrs. Annabel J. Nathans, Secretary, Director of Art, Public Schools, 703 Carondelet St., New Orleans, La.

AMERICAN INDUSTRIAL ARTS ASSOCIATION

The conferences on Industrial Arts Teacher Education held in Cleveland during meetings of the American Association of School Administrators on February 27 and 28 concluded with a Constitutional Convention at which Industrial Arts representatives from twenty states prepared and adopted a constitution for the creation of the American Industrial Arts Association.

The following were elected to serve as officers: President, Dr. William E. Warner, Ohio State University, Columbus; Vice-president for Elementary School Programs, Dr. Heber A. Sotzin, State College, San Jose, California; Vice-president for Secondary and Special School Programs, Mr. Lester C. Smith, University of Chicago High School, Chicago; Vice-president for Higher and Teacher Education Programs, Dr. Ralph W. Swetman, Principal, State Normal School, Oswego, New York; Vice-president for Adult and Out-of-School Programs, Prof. Burl N. Osburn, State Teachers College, Millersville, Pennsylvania; Secretary, Prof. William H. Coppedge, Alabama Polytechnic Institute, Auburn; Treasurer, Prof. John J. Hatch, State Teachers College, Newark, New Jersey.

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Address: University Station Box 3111, Columbus, Ohio.

RE: POSTERS

"What did we do before we had cellophane?" Equally suggestive, "What can we do without posters?" For advertising purposes, particularly to attract the attention of travelers, posters seem to occupy first place. Wherever tourists or just plain commuters congregate, there the poster fairly cries out for attention. It is not surprising, therefore, that there have appeared on our publicity desk collections of posters from three different sources, each having individual features, all worthy of comment.

In all poster work there is considerable training of an artistic nature. The size invites free, bold strokes, with more flexibility of arm and hand; size also gives a feeling of unlimited space for units which require it. Posters, too, are excellent for training in design, arrangement, lettering, figure drawing, color. Posters have many redeeming qualities.

The posters which we are now considering each have these qualities in varying degree. It is not our purpose nor our function to criticize these excellent works of advertising art, but simply to inform our readers about them. In each case they are primarily for advertising purposes, and what posters are not?

The first collection is that of the Santa Fe Lines (officially known as the Atchison, Topeka, and Santa Fe Railroad Company). Here are four large posters illustrating attractions in the Southwest, by name, "Mission Church," "Indian Detour," "Dude Ranches," "Streamline Train." The first named was taken from a recent photograph of Ranchos de Taos, a quaint adobe church built in 1772. It stands beside the road linking Santa Fe and the Taos Pueblos. This particular poster has, perhaps, a little less of the distinct advertising quality and more of the artistic. However, any or all of these posters are for free distribution to our readers.

The second set of posters very effectively and colorfully illustrate some of the attractions found on the line of the Southern Pacific Railway. Here again the artistic element has been combined with nature to fairly dazzle one with the beauty and grandeur of that section of our country. These several posters are for free distribution, and may be used very educationally by teachers of art interested in poster design. Not included in the free posters referred to above, the Southern Pacific publish what is known as an "Antique Map" for which a charge of 25 cents is made. Be sure to include this amount when ordering this particular poster.

This map, drawn in old style, carries on the margins 16 panels of important events and scenes from the year 1862 to the present time: President Lincoln signing the Pacific R. R. Act, first rails coming "round the Ham," trial trips of the first locomotive, and like scenes. A very interesting historic map.

The third collection of posters is published by the United States Travel Bureau, a Federal art project of the WPA. "See America First" is the objective of these posters, which bring art training

**Important NEWS
for STUDENTS · TEACHERS
LIBRARIES · PARENTS**

**ART SCHOOL
DIRECTORY**

On June 10, the first complete Art School Directory of the United States, as a separate, inexpensive reference book, will appear.

In it you will find a list of professional art schools, universities and colleges with art departments, architectural and summer schools (both cross-indexed for convenience). And as a special feature, the book will include fellowships and scholarships in art available from 105 sources, with the amount of stipend, qualifications, how to apply.

All essential information is given for each school. For instance, courses offered, amount of tuition, heads of departments, requirements, terms, enrollment, degrees awarded. The Directory has been designed as a working tool for teachers and libraries. For students and for parents, interested in selecting the proper art school, it is a guide worth many times its modest price.

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NO DISCOUNTS CAN BE ALLOWED SCHOOLS

Note: An Art School Directory, in somewhat restricted form, appeared in the American Art Annual (\$7.00 the copy). If you have Volume 34 of the Annual, you do not need this separate Directory.

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New York Chicago St. Louis

to their creators. For copies, send direct to U. S. Travel Bureau, 35 Broadway, New York, N. Y.

Apropos to the subject of posters, announcement is made by Devoe & Reynolds Company that their annual poster contest will feature "Travel-in-America." This is most timely and should inspire many to enter this contest. If it is true, as Mr. Ivor Kenway, the advertising manager says, "that poster production in Europe is decades ahead of poster development in the United States," it is because "European advertisers have learned the commercial benefits of being outrageously non-commercial in poster art." One objective of this poster contest is to use the many fine poster men in our country. Travel as a theme for the new contest, which starts March 1 and closes April 30, was chosen because of increasing public interest in travel, and because it offers competing artists a wide scope of ideas to portray.

Even though this poster contest seems to be for "poster men," we see no reason why the more advanced students, readers of *School Arts*, are not as welcome as professional artists in this competition. So send for application blanks to Devoe & Reynolds Co., Inc., 34 Oliver Street, Newark, New Jersey.



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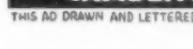
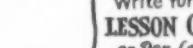
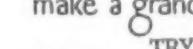
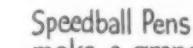
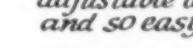
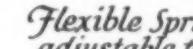
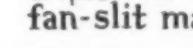
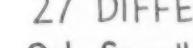
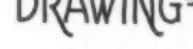
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MAKING A POSTER, by Austin Cooper. The Studio Publications, Inc. Price, \$4.50.

This book is an addition to the now famous "How To Do It" series. The advice given on poster art is practical, including making sketches, the finished drawing, use of colors, aerograph, lettering, photography, poster sizes and printing, how to sell designs, etc. As usual in the "How To Do It" series, a selection of masterpieces is included with an analysis of each. There are many illustrations, and sixteen color plates.

There are 80 pages and the book is 7 1/2 by 10 inches in size.

BLOCK PRINTING CRAFT, by Raymond W. Perry. Manual Arts Press, Peoria, Ill. Price, \$3.50.

This is a very practical book, both as a guide in making block prints and as a source of appreciation of the art of block printing. The author is a master of the craft, whose prints have been shown in some of the leading exhibitions. The book is very clearly written, and illustrated with numerous drawings and prints, including a series to demonstrate the steps in the process of making color prints where several blocks are used.

Among the important subjects covered are: Designing, Transferring, Cutting, Information Preparatory to Printing, and many others. The book contains 140 pages, and is 6 by 9 inches in size.

DESIGNING FOR THE STAGE, by Doris Zinkeisen. "How To Do It" Series. The Studio Publications, Inc. Price, \$3.50.

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There are 79 pages, and the book is 7 1/2 by 10 inches in size.

ART EDUCATION IN THE CITY OF NEW YORK, by Florence N. Levy. School Art League, New York. Price, \$1.75.

This book, a guidance study, contains much information on art education, from the elementary schools through college, university, and art schools. It also contains a chapter on museums and other co-operative institutions.

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DIRECTOR OF SUMMER SESSIONS • SYRACUSE UNIVERSITY • SYRACUSE, N. Y.

HANDICRAFTS AS A HOBBY, by Robert E. Dodds, Art Teacher, Mount Vernon High School, Mount Vernon, N. Y. Harper & Brothers, Publishers, New York. Price, \$1.75.

Here is a unique collection of new handicrafts with hundreds of suggestions for fascinating projects. Here are countless new ways for teachers and craft counselors to make their classes interesting, inspiring and practical.

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The plates and their accompanying descriptions are arranged throughout in chronological sequence. Examples are indexed according to subject, material and period to which they relate. The book is 6 by 9 1/4 inches and contains 656 pages.

THE SCULPTURE OF WILLIAM ZORACH, by Paul S. Wingert. Pitman Publishing Corporation, New York. Price, \$3.00.

This book presents by photographic illustration and by critical analysis and appreciation, the art of the eminent contemporary sculptor, William Zorach. Fifty carefully selected photographs illustrate the quality and characteristics of Zorach's sculpture. The principal facts of Zorach's life and his career as an artist are also set down to give background. His better known works are taken up in detail, and there are some extracts by Zorach himself, treating his philosophy of art and techniques of sculpture.

The book contains 70 pages of reading matter and 50 photographic illustrations. It is 7 by 10 inches in size.

(Continued on page 11-a)

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Box 5597 San Rafael, California

Gold and Silver Awards of Honor

conferred by Eastern Arts Association



At the annual banquet of the Association in New York City, C. Valentine Kirby received the Gold Award and Elizabeth Weiffenbach, Winifred C. Barry, and Vincent A. Roy received Silver Awards from Frank L. Allen, President of the Association.

Medals designed by Paul Fjelde, well-known New York sculptor, and certificates were presented to each recipient. As each award was made President

Allen read to the banquet audience the citation describing the work done for which the award was made.

The Awards Committee was William L. Longyear of Pratt Institute, Chairman and Originator of Honor Awards; Helen Cleaves, Director of Manual Arts, Boston; and Leon L. Winslow, Director of Art, Baltimore.



GOLD AWARD TO Dr. C. Valentine Kirby

State Director of Art for Pennsylvania

This annual award goes to person in Eastern Arts territory for long and distinguished service in the field of Art Education. Dr. Kirby, first a teacher of art in Philadelphia and later in Denver, became Director of Art in Buffalo. Later going to Pittsburgh as Director of Art he was selected in 1920 as the State Director for Pennsylvania.

Dr. Kirby's sympathetic understanding and his friendly words and acts of encouragement have been a tower of strength to the art teachers of his state. He has worked for legislation which now provides that art be a required subject for the 1,345,000 children in the elementary schools of Pennsylvania. The number of certified teachers and supervisors in the state has grown from 630 in 1928 to 1,108 this past year.

SILVER AWARD TO Elizabeth Weiffenbach

for distinctive and creative work in the field of Art Education. Graduate of Pratt Institute and Buffalo State Teachers College, she added to her teaching experience as Art Teacher of the Lafayette High School, Buffalo, by doing commercial design for local and national advertising as a member of the art staff in a Buffalo advertising agency.

She is Director of the Summer Session Art Courses of University of Buffalo.



SILVER AWARD TO Winifred C. Barry

for distinctive and creative work in the field of Art Education. Graduate of the Massachusetts School of Art, Miss Barry progressed through the positions of Supervisor of Hudson, Mass., Assistant Supervisor of Webster, Mass., Assistant Supervisor of Lawrence, Mass., Art Instructor in the Lawrence High School, to Director of Art in Lawrence.

For 14 years she has conducted Saturday morning classes for gifted children.



SILVER AWARD TO Vincent A. Roy

for distinctive and creative work in the field of Art Education. Graduate of Carnegie Institute of Technology and the University of Pittsburgh, Mr. Roy has been Supervisor of Art in Donora, Penna., High School Instructor of Art, Pittsburgh, Instructor of Art at California College of Arts and Crafts, and Pratt Institute. In 1936 he organized and sponsored a Junior Division of The Eastern Arts Association.

Mr. Roy is Supervisor of the Department of Art Education, Pratt Institute.

